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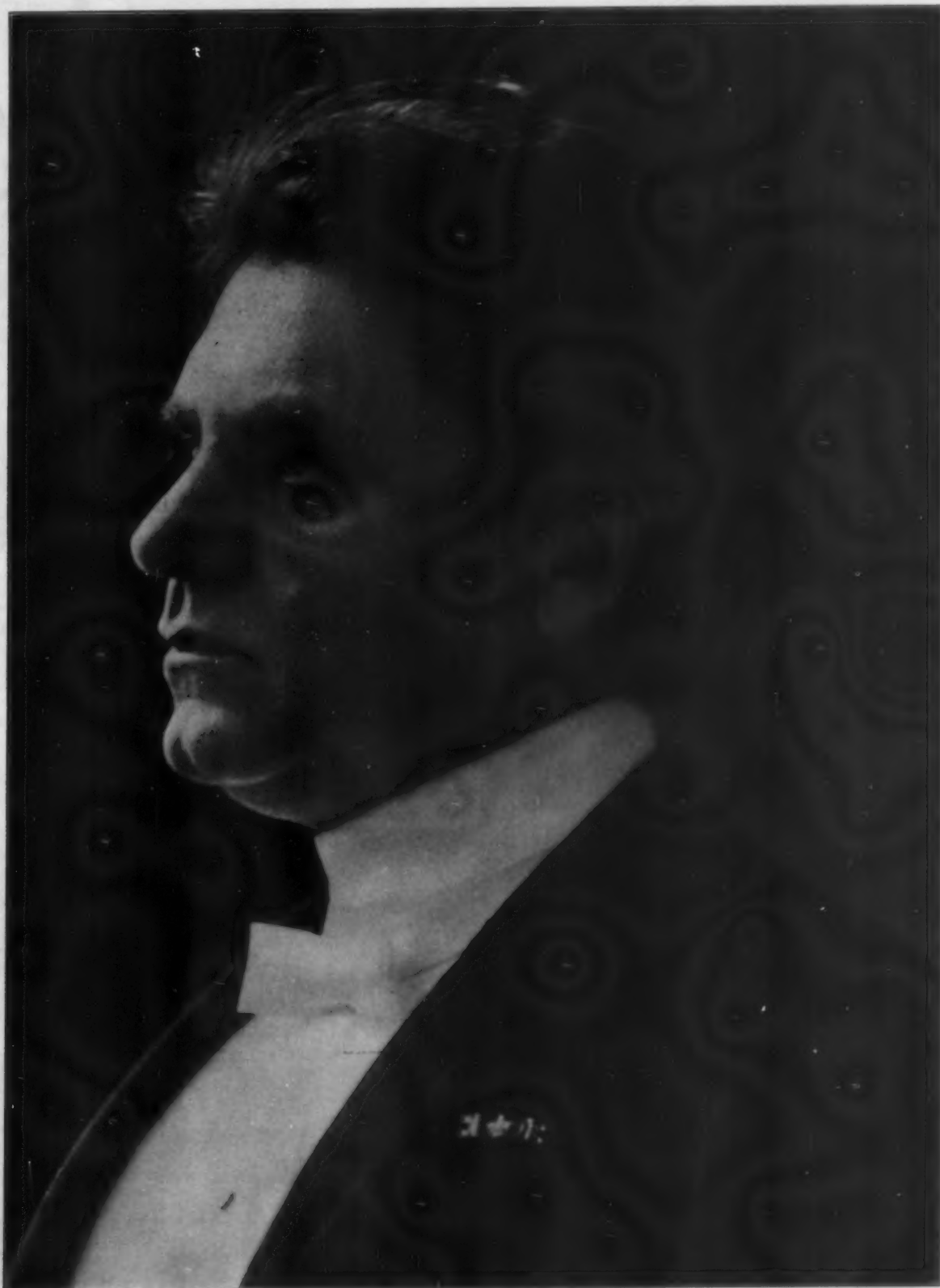
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LUITPOLD STR. 24, BERLIN, W.
NOVEMBER 4, 1905.

DVORAK'S orchestral suite in D major, op. 39, was introduced to us as a somewhat ancient novelty at the second Nikisch Philharmonic concert, Monday evening. It was brought out in 1881, and what is more, by a Berlin publisher, Schlesinger. Like all the orchestral works of the late Bohemian composer, it is distinguished by beauty of form, refined orchestration and technical finish. In it Dvorák has utilized popular Bohemian melodies, and he has made of its five different movements an organic whole. It is an amiable composition, pleasing more for its exquisite workmanship and charm of orchestration than for its intrinsic value. Nikisch gave it a beautiful and finished reading. The other orchestral numbers were the "Rienzi" overture and the Beethoven B flat symphony.

Mark Hambourg was the soloist of the evening, and with a rousing performance of the Rubinstein D minor concerto he leaped at once into the favor of the Philharmonic audience. Hambourg has just the virtuosity, the bold style, the grand mastery that this work calls for. He played the first movement with great breadth, authority and power. In the andante he exhibited a beautiful singing tone and lyric qualities such as he has not hitherto displayed here. The finale he took at a remarkably fast tempo, giving free rein to his ten phenomenal fingers. Hambourg's style of playing this concerto very forcibly suggests that of the great Rubinstein himself. The young pianist was enthusiastically received, and the press was unanimous in its praise of his performance.

The Meiningen Trio, of which Wilhelm Berger, pianist; Richard Mühlfeld, clarinetist, and Carl Piening, 'cellist, are members, gave a concert at the Singakademie Saturday evening, in which they had the assistance of Joseph Joachim. The Brahms clarinet trio, Schumann's charming and poetic "Märchenerzählungen," Beethoven's A major sonata for violin and piano, and a new trio by Wilhelm Berger, made up the program. The Berger novelty, a work that reveals a strong Brahms influence, displays some beautiful ideas and excellent workmanship. It is a smooth, finished composition, it sounds well, and it made a very favorable impression.

The three musicians play with perfect sympathy, and with understanding of each other. Although not a virtuoso, Berger is a refined pianist. Piening, the first 'cellist of the Meiningen Orchestra, is a first class artist, and Mühlfeld, the clarinetist, is unrivaled. His wonderful tone, his perfect technic, and his artistic phrasing never fail to arouse the admiration of his listeners. Mühlfeld was discovered by Brahms during that composer's stay in Meiningen. The master took a lively interest in the remarkable clarinetist, and all his later chamber music works with clarinet are dedicated to Mühlfeld.

Joachim played the viola part in the four little Schumann pieces, and with Berger at the piano the Beethoven sonata, op. 30, No. 1. As is always the case, Joachim was applauded to the echo.

Carl Flesch's second historical violin recital attracted a large number of connoisseurs to Bechstein Hall. The program was devoted to German and French composers of the seventeenth and eighteenth centuries. Besides works by Bach and Handel there were compositions that are almost never heard in public, such as a bourée by G. P. Telemann (1681-1767); a minuet from the first divertimento, a duo for the violin alone, by J. K. Stamitz (1717-1761); a religi-

oso and cantabile by F. W. Rust (1739-1796); a presto by Franz Bende (1709-1786); a sarabande and gigue by Jacques Aubert (1678-1753), an andante by F. Francoeur (1697-1787), and a piece called "La Chasse," by J. J. Mondonville.

Some of these old things are charming compositions. For instance the Stamitz minuet for violin alone is full of quaint and pleasing effects. Mondonville's "La Chasse," on the other hand (arranged by Sarasate), is a weak and trivial piece. Flesch's intention, however, as indicated by a foot note upon the program, is not only to give his hearers a complete picture, in chronological order, of the development of violin music, but in so doing, above all, to have regard for works that are little known. Standard compositions like Tartini's "Devil's Trill," for instance, he does not play. This plan, of course, justifies Flesch's rendering an occasional piece of little merit, such as the Mondonville.



Ant. Rubinstein

All the other numbers, however, were of real as well as of violinistic value.

Flesch played admirably throughout the evening. His tone was pure and full, and his technic highly finished. He was loudly applauded and forced to repeat several numbers. In the front row sat Joachim, one of the most attentive listeners. He evidently was much interested, both in the program and in the performance, for at the close of the concert he went into the artist room and congratulated Flesch—a thing which Joachim seldom does.

One would think that the Mendelssohn violin concerto was heard often enough on the instrument for which it was written without needing to be performed on other instruments. I shall never forget the season some years ago

when it was played here fifteen times within two weeks. Obviously, however, not all are of the opinion that it is rendered quite enough. At any rate, Gustav Loeser, a pianist, has arranged it for his own instrument, and he played it at his recital in Beethoven Hall on Tuesday evening. For this feat of heroism he got a terrible roasting from the German papers. For my part I do not so much mind the sacrilegious aspect of the deed—did not Busoni arrange the chaconne for piano?—as poor adaptation. For the Mendelssohn concerto is the most violinistic violin concerto ever written by a non-violin playing composer. It stands alone, unique in the violin literature. In contents it is so beautiful as to please at once the most uneducated audience and the most satiated musical connoisseurs. In form, symmetry and technical finish it is "a thing of beauty and a joy forever." It is so admirably written for the solo instrument that it is always a delight to perform it, and it is without exception the most grateful of all the violin concertos. It has been played so much, and by so many great artists, on the violin, that a piano adaptation of it could never satisfy the public, much less the critics and musicians.

Such an arrangement could be made, however, much more effectively than Loeser has done it. He employs octaves, and pedals and heavy basses altogether too much, thus robbing the work of its light and dainty character. As arranged by him the passages are very difficult, and in rendering them he invariably held back in the tempo. The finale he played much too slowly, and the prickly staccato which gives the movement its charming, fairy-like character was wholly lacking. It was a bad performance of a bad arrangement of a great work.

Loeser evidently is fond of hard nuts to crack, for he also played Liszt's concert fantasy on Spanish melodies, a work which, on account of its enormous difficulties, as well as its banality, is not heard in public once in a decade. Loeser has neither the technic nor the bravura for such a piece, nor has he the musicianship for the Beethoven sonata, op. 111. If he would only keep within his limits, however, he would be a fairly good pianist.

The past month brought us a remarkable number of 'cellists. We heard Hekking, Gerardy, Becker, Hambourg, Dechert, Rosenthal, Lüdemann, Sandow, Dambois, Brahmsen, van der Hoeven and Sandby. Next week Popper and Klengel come to us, so that within the period of six weeks we shall have heard practically all of the great 'cellists of Europe.

Hermann Sandby, who made his debut here with orchestra last season at the Singakademie, gave a recital at Bechstein Hall on Tuesday evening. He was heard in the first movement of the Haydn concerto, the Bach C major sonata for 'cello alone, a suite by Valentini, an adaptation of the Chopin D flat nocturne, Svendsen's arrangement of Ole Bull's "Schnuscht der Sennerin," and Popper's "Spinnlied." Young Sandby is a 'cellist of many commendable qualities. He has a big left hand technic, and gets over his unwieldy instrument with remarkable dexterity. His intonation, too, is fairly good. His bowing is free and supple, but it lacks power, so that his tone is weak, especially in passages and chord playing. His chords sound dead and dull because he does not employ the vibrato in playing them. A quick vibrato gives life and vitality to 'cello chords just as to those of the violin. His interpretations revealed good taste, but the personal note was lacking. The Chopin D flat nocturne is very difficult for the violin, and much more so for the 'cello. It was therefore hardly to be wondered at that some of its difficult double notes were out of tune.

Sandby is a talented youth, but he is not yet a finished artist.

At its first concert (on Wednesday evening) the Bohemian String Quartet had the assistance of Eugen d'Albert, and the result was that Beethoven Hall was completely sold out. d'Albert is exceedingly popular in Berlin. As a soloist he has sadly deteriorated, but as a chamber music performer he still has few equals. In the Saint-Saëns A minor piano quintet he played wonderfully, and inspired both his associates and the audience. This quintet is an early opus of the distinguished Frenchman, and is by no means one of his best works. It is much too long and contains many dreary passages. The first movement is the most important.

The Bohemians were also heard in two string quartets—the Dvorák E flat, op. 51, and the Schubert G major, op. 161. The four men from Prague never fail to arouse enthusiasm here, but it seems to me that they have deteriorated. They no longer play with that electric fire, that perfection of ensemble, above all, with that technical finish which characterized their former work. No doubt constant traveling, lack of rehearsals, and eternal repetition of the same compositions have blunted their artistic sensibilities. They have great drawing power, however, and, with the exception of the Joachim Quartet, they are the greatest money making chamber music organization in Europe. Chamber music playing has always been a very poorly paying form of musical entertainment, and it means a great

deal to attain and hold such a great patronage as the Bohemians have acquired.

Wilhelm Kienzl, composer of the opera "Evangelmann," which was brought out at the Royal Opera some years ago, and is still retained upon its repertory, gave a concert at Bechstein Hall on Wednesday evening, upon which occasion he introduced a large number of new Lieder from his own pen. They were sung by Emmy Destinn, of the Royal Opera, and accompanied by the composer himself.

Kienzl is a good song writer. He has a pleasing lyric vein, but he never rises to true greatness. His ideas are not important enough, nor does he offer enough variety to justify his filling up an entire program with his own songs. Moreover Destinn was not in the best of voice, so that the concert on the whole was not an unalloyed pleasure.

Kato van der Hoeven, the well known Dutch 'cellist, played here twice last week. This lady is a member of the famous Mengelberg Orchestra, of Amsterdam, and so far as I know, is the only woman 'cellist playing in an orchestra. She is an excellent artist, who combines a good left hand and bow arm with true musicianship. She drew a sympathetic tone, not large, it is true, but of good quality, and in the first movement of the Haydn concerto, especially in the cadenza, she revealed considerable virtuosity. I heard her in this concerto and in Servais' fantasy, "O Cara Memoria." She plays a new 'cello, which, in spite of its lack of age, is a remarkably well sounding instrument. She was accompanied by her sister, Dina van der Hoeven.

Last evening Paul Knüpfer, the basso of the Royal Opera, was announced to sing at a concert given at the Erk Male Chorus. As Knüpfer, Germany's greatest bass singer, is seldom heard in concert, I went to the Philharmonie with high expectations. My hopes were not realized, however, for at the last moment Knüpfer was prevented from appearing, and his wife, Maria Knüpfer-Egli, took his place. It was a very poor compensation. The Erk Male Chorus, a body of 120 singers, is an excellent organization. The men display good, well drilled voices and a very fine ensemble. They were heard in works by Heinrich Isaac, Thomas Morley, Baltasar Donati, Max Bruch, M. Blumer, C. Attenhofer, A. Södermann, G. Wohlgemut, and by their conductor, Max Stange.

The same evening Alex Birnbaum, conductor, and Marie Hertzler-Deppe, contralto, gave a joint concert at Beethoven Hall, assisted by the Philharmonic Orchestra. Birnbaum was formerly a violinist, and for several years concertmeister of the Hamburg Orchestra, as well as for one season a first violin of the Boston Symphony. Lately, however, he has given up the fiddle and taken to conducting. He made a successful debut in a big concert given at the Philharmonie last April, the concert in which Alexandre Guilmant, the famous French organist, made his initial bow before a Berlin audience. As a result of this success Birnbaum was appointed to Heinrich Hammer's late position, the conductorship of the Symphony Orchestra of Lausanne, Switzerland. Thus he has come into a good situation early in his career as an orchestra leader.

The program consisted for the most part of novelties. These were Gustav Mahler's cycle of four songs, "Lieder eines fahrenden Gesellen"; Jan Sibelius' ballad, "Des Fährmann's Braute," and three new songs, "Stille der Nacht," "Unruhe der Nacht" and "Lied der Walküre," by Felix Weingartner. These compositions are all for alto voice, with orchestra accompaniment. Their orchestral framework is very difficult, and Birnbaum had a hard task to perform, all the more so as the singer was very bad. Two of the Mahler songs are distinguished by pleasing moods and in-

teresting instrumentation. The other two are weak. The Sibelius ballad is a characteristic piece, but its themes are too short and fragmentary and never fulfill what they promise. Weingartner's compositions are well sounding, well meant "Kapellmeister Musik."

Besides these novelties still another, for us, new orchestral work was heard, César Franck's symphonic poem, "Les Eolides." The composition is of little musical importance. Rhythmically it is very monotonous, a slow waltz tempo being maintained throughout. The program was brought to a close with a splendid performance of Brahms' glorious C minor symphony. In this Birnbaum demonstrated that he is a conductor of a high order. He had a rousing success with it, and was recalled again and again.

Of the following three concerts Miss Allen writes:

The Society of Ancient Instruments, Madame and M. Casadesus, quinton, viole de gambe and viole d'amour; M. Namy, contrebass, and Mlle. Delcourt, clavecin, gave a concert at the Hochschule on Saturday night. This same organization assisted Yvette Guilbert at her concerts here last winter, and as a full account of their instruments was then included in these columns, I shall not repeat the description. On this occasion the program included a number of old compositions new to Berlin, to wit, a clavecin concerto by Luigi Borghi (1749-1794), with accompaniment of contrebasse, viole de gambe, quinton and viole d'amour; a sonata by Lorenzini (1745-1796), for viole d'amour alone; also a "Ballet de Chimène," by Sacchini (1734-1786), and a symphony by Bruni (1759-1799), both for all five instruments. All of these works were charming in their plaintive grace and simple structure. The other numbers, which had been given a previous rendering in Berlin were a sonata for viole d'amour, by J. B. Borghi (1751-1790); a sonatine for quinton, by Ariosti (1660-1730); a contrebasse sonata by Marcello (1686-1739), and an "Air pour les grâces," for all five instruments, by Mouret (1682-1738).

The playing of these artists in music so dainty and unassuming offers a pleasure not soon to be forgotten. All five of the performers are thorough musicians, and the comparatively small technical demands made by the delightful old works they play enable them to concentrate their energies upon the interpretation pure and simple to a degree most effective. Personally I was most impressed with the work of Madame Casadesus-Dellerba, who played the particularly pleasing Ariosti sonatine for quinton. The warm and vibrant tone which she drew from her slightly nasal, but not displeasing, instrument and the graceful feeling she displayed called forth from the audience unremittent applause. The work of her associates was also distinguished by refinement and polished technic; and the unjaded interest with which the music sated Berlin audience followed every number was an indication of the concert's peculiar success.

Clarence Weston Bird, a young American, and a Leschetizky pupil, gave a piano recital at Bechstein Hall on Friday evening. Mr. Bird showed his discretion first of all by attempting works within his power, to wit, the Mendelssohn "Variations Sérieuses," the Brahms rhapsody, op. 79, No. 1; the Schubert impromptu, op. 142, No. 3, and similar creditable, but not tremendous works by Schumann, Grieg, Chopin, Liszt and Strauss-Tausig. That Mr. Bird is also possessed of considerable musical discretion was indicated by a certain degree of well balanced light and shade in his performance, and by a commendable technic that rarely left him in the lurch. Tonally Mr. Bird's playing is excellent, both in cantabile, chords and runs. His greatest fault is the elementary habit of striking treble and bass apart, a fault which irredeemably marred his interpretation of Schumann's F sharp major romance and "Warum." The Grieg nocturne, on the other hand, was given with good pedal effects and singing tone; Schumann's "Grillen" was

marked by just that incisiveness of chord and octave which the piece demands, and the Schubert impromptu was daintily played. Mr. Bird is incontestably highly musical, and when he has whetted his faculties of self criticism to a keener edge he will, doubtless, be a successful pianist.

Alessandro Certani, the young Italian violinist, collaborated with Gertrud Gröss, soprano, in a concert at the Royal High School on the same evening. In Sarasate's "Romanza Andalusia" the violinist displayed a smooth, agreeable tone, a clean technic and a polished style. In a "Hungarian Dance" he also played with considerable verve. He has a facile right hand, a supple bowing, warmth, and a sympathetic style. The instrument he played did not seem to be first class.

The soprano has a pretty voice, and she revealed talent and good taste. She sang Lieder and some coloratura numbers, in which she exhibited considerable vocal technic.

Of intense interest to all of the ancient order of fiddlers will be the fact that a large number of relics and possessions of Paganini, the wizard of the violin, are soon to be set on sale in London. Very few people have known of the existence of these souvenirs, for the simple fact that their present owners, the three Barons Paganini, have kept them shut up in their castle at Parma. Now, however, it transpires that the king of the fiddle left behind him large personal possessions, not only a money inheritance of 3,000,000 francs, but also instruments and musical property of priceless value. The most valuable relics are Paganini's first violin, upon which he learned to play as a child, and the mandolin which he used in concert before he became a violinist. There are also the manuscripts of "Di tanti palpiti," the "Witches' Dance" and three unpublished violin concertos; and besides these, and still in serviceable condition, the great stage coach in which he used to make his tours. The collection also includes many of the ornaments with which Paganini was presented by different exalted personages. Among these is a glass medallion enclosed in a gold ring given to him by Marie Louise, and containing her own hair and that of Napoleon, and the "Little King of Rome," cut off by the charming young empress in Paganini's presence.

Norbert Dunkl, a friend of the present Paganini family, was requested to appraise the collection on the ground that the family is now so widely enlarged that a fair division of the souvenirs would be quite impossible. He therefore will auction them off in London this season for the comparatively small price of 250,000 francs. As the collection cannot be sold divided some delay in the sale may result; otherwise such a rare opportunity for collectors would naturally be seized at lightning speed.

Bernhard Behrendt, accompanist for Georg Fergusson's studio, is a promising young composer. At present he is at work upon an opera entitled "Martin Luther," the overture of which he played for me on the piano the other day. I found it an interesting work. It contains good ideas, and they are well developed. A choral-like passage works up into a big climax and closes with Luther's well known "Ein feste Burg ist unser Gott." On looking over the score I also found the overture to be well instrumented. It certainly is worthy of a hearing.

Alberto Jonás will play here three times toward the end of the season. He will give piano recitals in Bechstein Hall March 22 and 29, and April 6 he will play with the Philharmonic Orchestra in Beethoven Hall. He and his talented wife, Else von Grave-Jonás, are now settled in their new apartments at Landshuter Strasse 23, in the most fashionable quarter of Berlin. A number of American students are already inscribed upon Jonás' teaching roll.

ALBERTO JONÁS

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The eminent pianist proposes, however, greatly to restrict the number of his pupils, so that he may give more of his individual attention to those he has, and to accept only such as are really talented and give promise of success.

Two interesting pamphlets by Max Chop have just been published by Reclam, of Leipzig. They are historical, scenic and musical analyses of Wagner's "Tannhäuser" and "The Flying Dutchman." The perusal of them will enable students far better to understand and enjoy the operas, and not only students, but those familiar with the works in question will find in these pamphlets many new and interesting facts and observations about the two early Wagner operas. Very interesting are the accounts of the first performances of the two works which occurred at Dresden. The premiere of "The Flying Dutchman" took place January 2, 1843, and that of "Tannhäuser" October 11, 1845. Chop appends the original criticisms of Glaserapp, at that time the leading critic of Dresden, whose accounts of the premieres give us a good idea of the musical conditions existing in the Saxon capital sixty years ago. As the pamphlets cost only 20 pfennigs (5 cents) each, they are within the reach even of the poorest students, and should have a large sale.

November 20 (two days before this article will appear in New York) was the tenth anniversary of the death of Anton Rubinstein. The accompanying picture of the great pianist is one of the most characteristic of his last photographs.

Leone Sinigaglia's new string quartet was recently played in Leipzig by the Bohemians, and with great success. The Tageblatt speaks of it in warm terms. The Bohemians have made the work one of their standard repertory numbers, and will play it in Belgium, Holland, England, Italy, Germany and Austria. It will also be played this season by the Brussels String Quartet.

Sinigaglia's "Rhapsodie Piedmontese" will be rendered here by Flesch in the last of his historical violin recitals, devoted to contemporary composers. Two pieces for 'cello and orchestra by the same composer are being played with great success by the great Portuguese 'cellist, Gilhermina Suggia. A Sinigaglia "Romance and Humoresque," a remarkable composition for horn and piano, has just been published by Breitkopf & Hartel. The gifted young Italian composer has a light and pleasing vein, and he is wise in remaining true to his Southern nature, and writing melodiously. He is coming very much in vogue.

Marcella Craft, the American soprano, now singing in the Mayence Opera, recently scored a great success in the part of Desdemona in Verdi's "Othello." The Mayence papers give her the highest praise, and compare her interpretation of the role with that of the great Materna of former days.

The complete concert and opera list of the week is as follows:

SUNDAY, OCTOBER 29.

Beckstein Hall—Matinee, Dr. Henning, "Parsifal" lecture; evening, Johanna Kiss, vocal; Louis Edgar, piano.
Beethoven Hall—Halir Quartet.

Philharmonie—Matinee, Nikisch Symphony rehearsal; evening, Philharmonie "Pop."
Singakademie—Hermann Gura, vocal; Ernst von Posaart, recitation.

Royal Opera—"Der schwarze Domino."

MONDAY, OCTOBER 30.

Beckstein Hall—Carl Flesch, violin.
Beethoven Hall—Tilly Koenen, vocal.
Philharmonie—Nikisch Philharmonic concert; Mark Hambourg, piano soloist.

Royal Opera—"Rienzi."

TUESDAY, OCTOBER 31.

Beckstein Hall—Herman Sandby, 'cello.
Beethoven Hall—Gustav Loewer, piano.
Philharmonie—Large hall, Philharmonie "Pop"; small hall, Clara Rüffert, vocal.
Singakademie—Dessau String Quartet; Ferruccio Busoni, piano.
Royal High School—Margarete Roedel, piano.
Royal Opera—"Der schwarze Domino."
West Side Opera—"The Magic Flute."

WEDNESDAY, NOVEMBER 1.

Beckstein Hall—Concert of songs by Wilhelm Kienzl.
Beethoven Hall—Bohemian String Quartet; Eugen d'Albert, piano.
Philharmonie—Philharmonie "Pop."
Singakademie—Martha Schley, vocal.
Royal Opera—"Undine."

THURSDAY, NOVEMBER 2.

Beckstein Hall—Clara Schwarz, vocal.
Beethoven Hall—Adolf Rebner, violin, with Philharmonic Orchestra.
Philharmonie—Small hall, Ludwig Dosse, vocal.
Singakademie—"Caecilia Melodia" Male Chorus.
Royal High School—Else Zickner, vocal.
Royal Opera—Matinee, Weingartner Symphony rehearsal; evening, Weingartner Symphony concert.

FRIDAY, NOVEMBER 3.

Beckstein Hall—Clarence Bird, piano.
Beethoven Hall—Marie Hertzer-Deppe, vocal; Alex. Birnbaum, conductor, with Philharmonic Orchestra.
Philharmonie—Large hall, Erk Male Chorus; small hall, Clara Birgfeld, piano.
Singakademie—Ella Jonas, piano; Bernhard Dessau, violin.
Royal High School—Concert hall, Charlottenburg Teachers' Singing Union; theatre hall, Gertrud Gross, vocal; Alessandro Certani, violin.

Römischer Hof—Emmy Pehlitz, vocal.

Royal Opera—"Der schwarze Domino."

SATURDAY, NOVEMBER 4.

Beckstein Hall—Etelka Freund, piano.
Beethoven Hall—E. V. von Reznicek, conductor, with Philharmonic Orchestra.
Singakademie—Barth Madrigal Association.
Royal Opera—"The Marriage of Figaro."

S. Kussewitzky, the great contrabass virtuoso of Moscow, will give a concert here next Friday. He will play Handel's G minor bass for contrabass and piano, a concerto for contrabass from his own pen, also a polka of his own and an intermezzo and tarantella by Ghér. Kussewitzky created a furore here two years ago, and his reappearance is looked forward to with keen interest.

ARTHUR M. ABELL.

Rive-King in Milwaukee.

ANOTHER criticism from Milwaukee on Julie Rive-King's recent appearance in that city reads:

Madame Rive-King again revealed the peculiar rubato style in the Chopin compositions and her old time poetic tenderness in the elegiac examples. Furthermore the same impetuous force which characterized her reading of the heroic numbers of her concert

formerly was again in striking evidence—to especial advantage in Liszt's transcription of Wagner's "Liebestod," his tenth rhapsody and a Hungarian fantasy which Madame Rive-King added to the end of the concert with a brilliancy and bravura few pianists of the gentler sex are capable of.

This concert inaugurated the series of this season's musical treats for which the Wisconsin Conservatory has been noted for years and which have always been a most valuable addition to the musical opportunities enjoyed since the founding of the leading musical institutes of Milwaukee.—The Milwaukee Free Press, October 25, 1905.

KARL KLEIN IN LONDON.

(Special Cable to The Musical Courier.)

LONDON, November 15, 1905.

KARL KLEIN'S debut with the Queen's Hall Orchestra was an immense success. He played the Tschai-kowsky concerto, and Lalo's "Symphonie Espagnole." There were many recalls, and unmistakable signs of great enthusiasm.

CHESTER.

[Ed. Note.—Karl Klein is the son of Bruno Oscar Klein, of New York, the well known composer.]

New York Symphony Program.

TWO exceptionally interesting novelties are promised by Walter Damrosch, for the next concerts of the New York Symphony Orchestra, in Carnegie Hall, Sunday afternoon, November 26, and Tuesday evening, November 28. These are an "Introduction and Allegro," for strings, by Sir Edward Elgar, in which a solo string quartet is contrasted and interwoven most skillfully with the entire string orchestra. Its models have evidently been the "Concerto Grosso" of Handel and of Bach, but it is thoroughly modern in treatment, and shows that subtle use of harmony which characterizes all of Elgar's later compositions. The other novelty is an excerpt from Massenet's new opera, "The Juggler of Notre Dame," which Signor Campanari will sing. It is entitled "The Legend of the Sage Bush," and tells in simple words the story of the flight of the Holy Family from Egypt during the Slaughter of the Innocents, when, overcome by fatigue and anxiety for the child Jesus, the Virgin Mary appeals to the Rose to open its petals in order to make a bed for the child. The rose proudly refuses, whereupon the humble sage bush offers its shelter, and in its leaves the child slumbers and is hidden from the view of Herod's blood stained soldiers. Therefore the sage bush ever after has been called blessed. This excerpt, as sung by Fougère, at the Opera Comique, Paris, always arouses enthusiasm, and is the one number that has to be encored nightly. The entire program is as follows:

Symphony No. 2 in D.....Beethoven
Monologue from Andrea Chénier.....Giordano
Signor Campanari.
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Messrs. Mannes, Saslawsky, Schaefer and Schulz.
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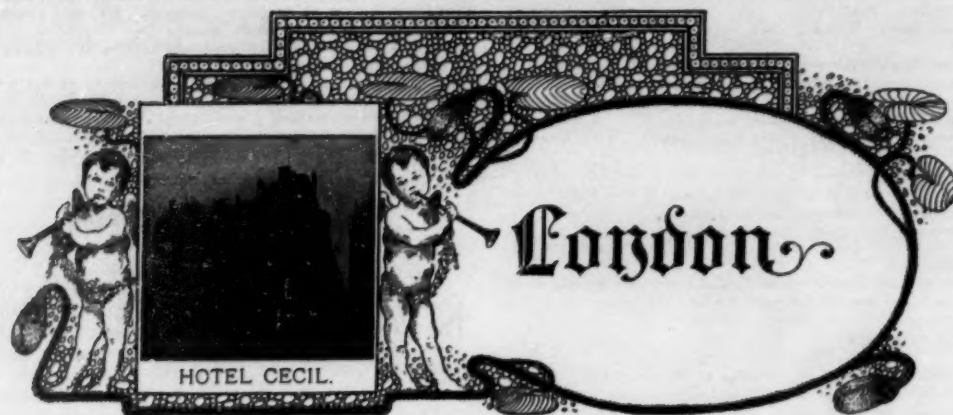
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HOTEL CECIL, LONDON, {
November 8, 1905.}

HERE was a curious little incident at the first symphony concert of the Queen's Hall Orchestra last Saturday afternoon. During the performance of the "Sinfonia Domestica," which Strauss himself was conducting, the tympanist came in with a few notes at a place in the score where nothing is written for his instruments. Strauss, it appears, was quite pleased with the effect, and in his characteristic fashion declares that he will insert the notes in the score. So the tympanist of the Queen's Hall Orchestra may go down to posterity as having helped to compose a Strauss tone poem.

A trombonist also played a note in a wrong place in Elgar's "Variations" during the afternoon, but as the latter composer was not present, the note will probably not be included in the work.

But apart from these slips the orchestra played quite magnificently, and Mr. Wood is to be congratulated on the fact that he has in the space of two seasons got together another orchestra which is quite comparable to the old one.

The "Domestica" was very finely played, and so were the "Variations." Bach's sixth "Brandenburg" concerto for viola, 'celli and bassi, given for the first time in England, proved quite as musically interesting as the others of the set, and the variations and rondo from Mozart's Tenth serenade for wind instruments formed one of the delightful items of the concert. The adagio from Beethoven's "Prometheus" ballet music completed a most catholic program.

The London Symphony Orchestra gave its first symphony concert of the season last Monday evening, with Dr. Richter as conductor. The feature of the program was the superb performance of Strauss' "Also Sprach

Zarathustra," which has only been played once or twice in England so far—it is difficult to say why, for it is as well worth a hearing as the other tone poems. Its majestic opening was played with extraordinary brilliance under the baton of Richter, to whom the splendid intellectuality of the work evidently appeals strongly. It was a singularly lucid performance; everything stood out clearly with just its proper value, and the orchestral tone and finish were perfect throughout. It is unnecessary to speak of Richter's playing of the "Eroica"; its excellence is almost proverbial. The "Euryanthe" overture and Brahms' variations on a Haydn theme completed the program.

In consequence of the success of the autumn opera season at Covent Garden it is possible that it may be extended to nine weeks, instead of the eight announced at first.

Saturday, Giordano's "Andrea Chenier" will be given for the first time, in Italian, over here. It was played in English by the Carl Rosa Company in 1903, once at Manchester and once at a suburban London theatre. In Saturday's cast for Covent Garden, Zenatello sings the title role, and Madame Strakosch takes the part of Maddalena. Signor Sammarco, Madame de Cisneros and Signora Zaccaria are also in the cast.

It is definitely announced that Ponchielli's "Gioconda" and Catalani's "Lorelei" are to be produced very soon, but the promised production of Giordano's "Siberia" is doubtful at present.

Rehearsals of "Don Giovanni" are to be commenced at the end of this week, and Signor Battistini, a baritone with a great Continental reputation, is coming from Italy to sing in the title role.

There is to be an operatic concert at Covent Garden on Sunday, November 19, in aid of the sufferers from the recent Italian earthquake. Madame Giachetti, Madame Melba, Madame Buoninsegna, Madame de Cisneros, Signor Zenatello, Signor de Marchi, Signor Sammarco and Signor Battistini are among those who have promised to sing.

The revival of Boito's "Mefistofele" last Tuesday week proved very interesting. So much has been said lately about the opera, which has not been played here for ten years, that there was a big audience to hear the performance. Although the work must be accounted of a far higher order than Gounod's, it is easy to see why it never obtained any public favor. There is the lack of a central idea both in the music and in the libretto. The latter, indeed, presents a series of loosely connected scenes from Goethe's work, rather than a properly developed action. The score is that of a poetic musician, who, while not possessing any great inspiration, nevertheless has written clever and original music, often of great beauty, but sometimes lacking the dramatic touch. The performance itself was superb, and the opera was mounted very finely. Madame Giachetti, as Margherita, proved herself the fine artist she always is; Signor Didur, as Mefistofele, gave a performance of the highest excellence, and Signor Mugnone conducted with great spirit.

The opera was repeated again on Monday last.

The London office of THE MUSICAL COURIER has been specially informed that Elgar has at last finished his violin concerto for Kreisler. He has been engaged on it since the Elgar Festival. The composer is to be asked to be Mayor of Hereford, in which city he has been living ever since a builder spoiled the beautiful surroundings of his Malvern home.

In his professorial speech at Birmingham University the other day, Elgar suggested that the State should pay for the maintenance of young and promising composers, and he also suggested that municipalities should build big concert halls, where a good musical performance could be heard at a cost of sixpence. Also he stated the indubitable fact that the supply of British compositions far exceeded the demand for that—rather uninteresting, as a rule—article. He is quite right.

The Berlin Philharmonic Trio undoubtedly deserve the praise Nikisch has bestowed upon them. I went to Leighton House last Friday evening and thoroughly enjoyed their performance. Each of them—Herr Witek (the violinist), Herr Malkin (the 'cellist), and Frau Vita Gerhardt (the pianist)—is a finished artist, and their ensemble playing is perfect. They played the Dvorák trio (op. 65) with much warmth and brilliancy, the beautiful finale re-



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ceiving an especially good interpretation. The familiar G major trio of Haydn was most daintily played, with a perfection of detail and finish. Smetana's beautiful trio (op. 15) was the final item in a most enjoyable evening's music. The Trio gave a concert at Bechstein Hall last night with great success.

The newly formed society of young British composers has already begun to take steps in an active propaganda. A day or two ago they held a private "audition" of some chamber music written by members, which they intend publishing at once. They have also publicly protested against the fact that the Sunday Orchestral Society's scheme of concerts does not contain any British work. For this impertinence they have been rebuked by the chairman of the society, who caustically replied that he wished to give his concerts a sound financial start, before attempting any novelties. It is no use trying to stuff music down people's throats. Any British music that the public really likes it gets, and it will have no more.

The Broadwood concerts are one of the most enjoyable series of chamber music concerts in London. The fourth season opened at Aeolian Hall last Thursday evening, and Muriel Foster and Raoul Pugno were the soloists. The former sang a varied list of songs—Brahms' "Geistliches Wiegenlied," Xavier Leroux's "Le Nil," and a group of songs by English composers, all of which were rendered with consummate artistry. M. Pugno was equally admirable in his solos. He played a gigue of Handel most delightfully, and his rendering of Mozart's sonata in D major was perfect. A "Helvetia Valse, No. 3," by Vincent d'Indy, and an "Idylle," by Chabrier, were much admired.

At the first concert of the season of the Royal Amateur Orchestral Society on Wednesday next, Elizabeth Parkina and Mischa Elman are the soloists.

Among the many concerts of the last few days the one given by Kathleen Parlow, must be mentioned, a young Canadian violinist, who made a favorable impression. She played the Beethoven concerto, supported by the London Symphony Orchestra, under Dr. Cowen.

Margaret Bennett, a pianist, who appeared at Bechstein Hall last Thursday, has a brilliant and powerful technic, and is distinctly gifted. At the same hall, in the evening, Madame Arcetowska gave a vocal recital. Edith J. Miller, a Canadian contralto, who gave a recital at Aeolian Hall last Friday night, has studied with Randegger and Madame Marchesi, and is a cultured and gifted singer. She sang songs by Brahms, Schubert, Franz and other composers with much artistic insight.

Marguerite de Forest Anderson, the flutist, who gives a concert next Friday, has studied with that admirable artist, M. Fransella, the flutist of the Queen's Hall Orchestra. Miss Andersen, who, I understand, is an American, has been earning notoriety by stating that she has tabooed kissing because it spoils one for flute playing. In an interview Miss Andersen states that she has refused kisses from duchesses.

At her recital on November 14, at Bechstein Hall, Yvette Guilbert will introduce a new set of songs, "Chansons Pierrots," by Jacques Redelsperger. The "Chansons Pompadours" and the "Chansons Crinolines" will also be repeated.

Madame Patti gives her annual concert on Friday, at the Albert Hall, and Madame Kirkby-Lunn, Mark Hambourg and Kreisler will contribute to the program.

Among other forthcoming events are Susan Strong's farewell recital on November 17, prior to her American tour; Victor Maurel's recital at Bechstein Hall on November 24; Evelyn Stuart's recital on the 25th, Percy Grainger's recital on November 11, and a violin recital by Elsa Wagner (a pupil of Joachim), on November 17. The Joachim Quartet will give four concerts at Bechstein Hall on November 20, 21, 22 and 23, at which the whole of Beethoven's sixteen quartets will be played.

Karl Klein gives his orchestral concert with the Queen's Hall Orchestra, next Tuesday evening.

Mischa Elman played with wonderful success at his final recital of the season yesterday afternoon, and in the evening Richard Buhlig, the pianist, made a most successful debut. I will deal with those concerts at length in my next letter.

CARL'S ORGAN CONCERT.

MUSIC from old Japan was the notable feature of William C. Carl's organ concert in the First Presbyterian Church, Tuesday evening, November 14. The concert was the first in a series of four which Mr. Carl is giving this autumn and winter. In spite of many counter attractions, the old church was crowded. Before introducing the Japanese numbers, Mr. Carl made a few remarks in which he explained how he had secured the music on his recent trip to the Orient, and that the old Japanese musical characters had been newly set by the use of modern notation. Quite a number of the themes are strikingly similar to portions of grand operas written in the nineteenth century. As the composers never visited Japan, it may be an illustration of thought waves which one school of thinkers ever float through the hidden spaces of the universe and occasionally impress a susceptible mind capable of reproducing them. When such is the case, it is mental telepathy and not plagiarism.

"Kimigayo," the Japanese national anthem, composed one thousand years ago, resembles the Gregorian Chant in form, only the tones in the Japanese score are sadder. The melancholy correctly depicts the early religion of Japan, Shintoism (worship of ancestors). These ancient Mongolians did revere their great grandfathers, and that reverence is as prominent today among the Japanese who have not adopted European customs and faiths.

The choir of the church sang this antique music sympathetically and beautifully. One Japanese seated in an obscure corner arose and remained standing during the singing of "Kimigayo." "Yama-Dera" (The Mountain Temple), which Mr. Carl played as a solo, has a quaintness all its own, a something quite unlike anything on the program.

The great congregation sat as if under a magic spell during the performance of the Japanese music.

In the first half of the concert Mr. Carl and the choir were heard at their best. The Loret sonata is a strong, well written work. "The Curfew," by Edward I. Horsman, music reviewer of the New York Herald, was graceful and charming.

Studying the character of the works Mr. Carl put on his program proved again that music is universal—a universality that cannot be circumscribed by narrow creeds. Recollect that the concert was given in a Protestant church, and contrast that thought with the music of "Pagan" Japan and the "Alla Trinita" of medieval times. The diversity of the music compels us to admire the progressive spirit abroad in the world. At the same time we cannot forget that many men have deteriorated to the barbaric stage, and are again worshipping the Golden Calf.

The program for the concert was:

Organ Sonata in B flat minor (first time at these recitals).

Festival Te Deum in E major.....Clément Loret
The Curfew (new).....Edward I. Horsman
The Great G Minor Fugue.....Bach
Alla Trinita.....Fifteenth Century
O Mistress Mine.....Ambrose
Toccata from the E minor Sonata.....Fleuret
Selections of Japanese Music—
Dokkoisho.....(A Student's Song)
Hime-Matsu.....(The Fir Tree)
Chacha-Ratsu.....(A Song of Joy)
Yama-Dera.....(The Mountain Temple)
Sakura.....(Cherry Blossoms)
Medeta.....(Wedding Song)
Kimigayo.....(The Japanese National Anthem)

The singers who assisted Mr. Carl were: Mrs. Caples, Miss Ryerson, Mrs. Dobbin, Miss Wolerstein, Miss Nelson, Miss Harris, Miss Beedle, Miss Crownfield, Miss Koonz, Miss Duffield, Mr. Gray, Mr. Distlehurst, Mr. Mathews, Mr. Marsh, Mr. Wilson, Mr. Egerton, Mr. Marks and Mr. Wheeler.

Last evening (November 21), Mr. Carl gave his second concert. Rollie Borden Low was the singer, and a quartet of trombone players from the New York Philharmonic performed some Bach chorales.

People's Symphony Concerts.

THE first trio of concerts in this season's series of People's Symphony concerts, which celebrate the fifth anniversary of the organization, are to be given on the following dates: Thursday, November 23, at Cooper Union Hall; Friday, November 24, at Grand Central Palace, and Monday, November 27, at Carnegie Hall. By this new plan, different sections of the city will be reached, and musical students may have an opportunity to enjoy repeated hearings, as the program for the three concerts is the same. The orchestral numbers will be: Bach's fugue in G minor (Albert's arrangement), Beethoven's fifth symphony and the prelude to "Die Meistersinger." Eleanor Marx, soprano, will sing "Elsa's Dream," from "Lohengrin."

German Hospital Concert.

CORINNE RIDER KELSEY, Gwilym Miles, Leopold Winkler and the New York Arion and Liederkrantz will give the program at the annual concert in aid of the German Hospital, December 3, at Carnegie Hall.

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BROOKLYN, November 18, 1905.

LONG programs are not popular in Brooklyn. Before Marie Hall's recital at Association Hall, Thursday night, Professor Hooper announced that changes had been made in the program published in advance. Instead of the Beethoven sonata in C minor, Miss Hall, accompanied by Hamilton Harty at the piano, played the Bach sonata in E major. The Bach prelude in E major (for violin alone), which was number four on the original program, was omitted. Gwilym Miles, the baritone, did not sing all the songs that were put into the first program. As it was, the program that these artists gave was sufficiently long and varied. Violinists who heard Miss Hall were enthusiastic over her great gifts, and violinists ought to know. Besides the Bach sonata, Miss Hall played the difficult Ernst concerto in F sharp minor, and a group of solos by Tor Aulin, Dvorák and Ries. Paganini's "Witches Dance" was Miss Hall's final number. The slender figure of this rarely talented young English artist was in strange contrast to the vigor and mature beauty of her art. As encores Miss Hall repeated a part of Dvorák's "Humoresque," and played after the "Perpetual Motion," by Ries; "The Swan," by Saint-Saëns. Heinrich Klingensfeld, a violinist who is widely known in Canada, and now back at his home in Brooklyn, was among those who applauded Miss Hall. William Graefing King, a star pupil of Carl Venth, was another of Miss Hall's auditors who remained to the end to share in the ovation to the fair performer.

Mr. Miles was heartily welcomed. His baritone voice is of the same delightful quality. He sang "Befreit," by Richard Strauss; "Der Sieger," by Hugo Kaun; "Pilgrim's Song," by Tchaikowsky, and "Three Comrades," by Hans Herrmann. Mr. Miles also was compelled to add one extra song. The hall was well filled with musicians and members of the Brooklyn Institute.

Why are reports of Brooklyn concerts not longer? Two words explain it, "limited space." Residents of Brooklyn must remember that the great artists who play in Brooklyn usually appear first in Manhattan, and therefore extended criticism of their performances has previously been published in THE MUSICAL COURIER. A repetition of technical phrases and superlatives is tiresome for the writer, and must be wearisome for the reader.

Susette Mickle, pianist; Marie Orthen, mezzo soprano, and Cecil Calvert James, tenor, united in the program for the first matinee before the Arion Singing Society, Sunday afternoon, November 12. Members and guests enjoyed a well arranged program. Arthur Claassen accompanied for the singers. Miss Orthen is a pupil of Mr. Claassen, and her singing shows that she has been well taught. Miss Mickle is an excellent performer, and Mr. James' singing added to the pleasure of the afternoon. The numbers played and sung included:

Piano Solos—
 Allemande, Gavotte et Musette, from Suite op. 1...D'Albert
 Rondo brillant...Weber
 Mezzo Soprano Solos—
 Aria from Samson...Handel
 Du bist die Ruh...Schubert
 To Sleep...Eugenie Marie Henry

Piano Solos—
 Scherzo (from Sonata B flat minor)...Chopin
 Valse Impromptu...Liszt
 Moment Musical (No. 2)...Schubert
 En Route, Etude...Godard
 Mezzo Soprano Solos—
 Ich liebe dich...Mildenberg
 Good Night, Little Girl...Macy
 Tenor Solos—
 Mummelndes Lüftchen...Jensen
 The Sorrows of Death...Mendelssohn

South Brooklyn has the Brooklyn Quartet Club, and the concerts by this society merit the serious attention of musicians. Carl Figue is the musical director. Besides the male chorus there is a ladies' chorus, and usually distinguished artists are engaged to assist at the concerts. Thursday evening the club gave a concert at its home in Prospect Hall. Unfortunately we cannot give extended space to review the very excellent program. The male chorus sang numbers by Kreutzer, Heinrich Hoffmann, Breu, and Gottfried Angerer's prize song, "Verrauscht-Zerronnen" (which the United Singers of Brooklyn will present at the triennial Saengerfest in Newark, next summer.) The ladies' chorus sang songs by Delibes, Davy, and an arrangement of the trio from "Elijah." Abt's "Water Lily" was sung by Lillian Boschen, Lillian Metzger and Anna Treckmann. Karl Griener, the Viennese cellist, was the star solo performer. Assisted by Mrs. Griener at the piano, Mr. Griener played his own arrangement of Liszt's "Liebestraum," and the Slavonic rhapsody by Delsart. The Jadassohn trio for violin, cello and piano was played by Messrs. Mollenhauer, Griener and Fiqué, and the same artists performed later in the evening a romanza by Rubinstein, and the finale from the Fiqué trio in C minor. Louis Mollenhauer played a violin solo, a Chopin nocturne transcribed by Wilhelmj, and an allegro by Musin. Mrs. Mollenhauer accompanied at the piano for her husband. The mixed chorus sang brilliantly at the closing number, "Gruss an Das Meer," by Strange.

This is the program for the concert by the Kneisel Quartet in Association Hall, Thursday evening, November 23: Quartet in D major, op. 64, No. 5...Haydn
 Solos for 'cello...Dvorák
 Adagio. Humoresque...Alwin Schroeder.

Terzetto for two violins and viola, op. 74...Dvorák
 Scherzo from Quartet, C minor, op. 6 (MS)...Stock

Mary Henry, violinist, will assist the choir of the Clinton Avenue Congregational Church, Thursday, at a concert for the benefit of the Memorial Hospital. The concert will be given in the chapel of the church, corner Lafayette and Clinton avenues.

One hundred of Brooklyn's representative women are planning a reception to Madame Galski, to follow the re-

cital which the great soprano and Ellison van Hoose are to give at the Baptist Temple, Friday evening, December 1. The women serving on the reception committee include: Mesdames A. A. Low, E. H. Litchfield, Carl H. de Silver, H. E. Dreier, Mary Benson, Katherine E. Dreier, James Hewlett, Reese F. Alsop, Mary Hunter, Arnold G. Dana, S. V. White, James L. Morgan, Henry R. Mallory, J. Elliot Langstaff, John E. Leech, Samuel B. Duryea, James Townsend Russell, Samuel Doughty, Newell Dwight Hillis, Charles N. Judson, Walter S. Brewster, Truman J. Backus, Martin W. Littleton, Lowell M. Palmer, Willard Bartlett, Carl Goepel, Miss S. A. Ingalls and Miss Ellen Yale Stevens.

The soprano and tenor will be heard in the following program:

Duo, Micaela and Don José, Carmen...Bizet
 Madame Galski and Mr. Van Hoose.

Classical Songs—
 Widmung...Schumann
 Aus meinen grossen Schmerzen...Franz
 Liebchen ist da...Franz
 Feldeinsamkeit...Brahms
 Erlkönig...Schubert
 Madame Galski.

Nachtgebet...von Fielitz
 Serenade...Magdalen S. Worden
 Wie sollten wir geheim sie halten...Richard Strauss
 Mr. Van Hoose.

Modern Miscellaneous Songs—
 Oh Come With Me in the Summer Night...Van der Stucken
 Traum durch die Dämmerung...Richard Strauss
 Proposal...Cornelia Rider Possart
 Si mes vers avaient des ailes...Reynaldo Hahn
 Irish Folk Song...Arthur Foote
 Madame Galski.

Tide...H. T. Burleigh
 Love's Springtime...William G. Hammond
 Come to the Garden...Mary Turner Salter
 Autumn Song...Mary Turner Salter
 Mr. Van Hoose.

Songs of Richard Wagner—
 Der Engel.
 Träume.
 Schlummerlied.
 Madame Galski.

Duo, Elizabeth and Tannhäuser, Act III from Tannhäuser, Wagner
 Madame Galski and Mr. Van Hoose.

Carl Venth's friends are urging him to give a concert with a program made up of his compositions. All the musicians who have heard the trio which Mr. Venth wrote in Norway the past summer declare it to be a work of remarkable spontaneity and beauty. The trio was played thrice within a month—at the first evening of the Manuscript Society and at the pair of Tonkünstler meetings in Manhattan and Brooklyn. Now a public performance of the work is desired. How much longer will the music department of the Brooklyn Institute ignore resident composers? Samuel A. Baldwin, organist of Holy Trinity, is to be commended for striking out for himself. As previously told in THE MUSICAL COURIER, Mr. Baldwin will give a composition at

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Historical Hall, Monday night, December 4. Jennie Hall Buckhout is to be the assisting singer.

Clarence Eddy, the famous organist, is coming Tuesday evening, November 28, to dedicate the new organ at the Church of the Redeemer (Protestant Episcopal), Fourth avenue and Pacific streets.

George Edwin Mason, who was at one time prominent in the councils of the extinct Euterpe and other amateur musical clubs, died Monday, November 13, at his home, 393 Macon street. Mr. Mason was sixty-four years old and is survived by a widow, a daughter and one son.

Scott Wheeler is to play works by French composers at his second recital in Plymouth Church, Tuesday night. The numbers are:

Grand Piece Symphonique.....Franck
Scherzo.....Debussy
Prelude and Fugue in A minor.....Bach
Chant sans Paroles.....Lemare
Toccata in C minor.....Fleuret
Pastorale and Finale (from the Sonata in D minor).....Guilmant

THE MASTER SCHOOL OF MUSIC.

BROOKLYN, November 18, 1905.

A DEMONSTRATION in favor of musical culture that ought to bring results was the public meeting held in Historical Hall Monday evening by friends and supporters of the Master School of Vocal Music. It was extraordinary to see such a large assemblage of representative residents of elite Brooklyn present, while public spirited men discussed ways and means for raising funds to put the school upon a firm and enduring foundation. Edward M. Shepard was chairman and addresses were made by the Rev. Dr. Charles Cuthbert Hall, the Rev. Dr. Arthur B. Kinsolving and Victor Beigel, the last named representing the Master School of Music faculty. Prior to introducing the speakers, Mr. Shepard announced that \$5,000 had just been added to the endowment fund of the school by a woman admirer of its work, who wished her name withheld.

This news was received with enthusiasm by the audience. Letters of approval of the school's work from Marcella Sembrich and David Bispham were read. Both of these artists expressed their regrets at being unable to attend the meeting and wished the school success.

In an eloquent speech the Rev. Dr. Hall averred that there were many reasons why he liked the plan upon which the Master School of Music was founded, aside from the personal interest which the work of the founders might attract—the greatest reason for the school's noble undertaking being its seriousness of purpose; because it has not been trivially conceived, but developed intellectually for adequate musical culture.

"This undertaking," said Dr. Hall, "is one of the tasks

too great for haste, and the patient willingness to wait upon the part of those that have begun it bespeaks a certain and a lasting success."

Victor Beigel, on behalf of the school, said in part: "The Master School of Music is not a business enterprise in a certain sense, as all of its profits will always be devoted to increasing the number of its pupils and the engaging of competent masters. It needs money, but can only repay its benefactors in deeds, not dollars."

Dr. Kinsolving followed with a résumé of the school's report, its needs and its ideals. He said in part: "It means a great deal to have established in Brooklyn a school which should raise the music diploma to a university standard. There is need of such a school in America to save the boys and girls, young men and women from separating themselves from fatherland influences to go to Europe during the years of their education."

"There is no school like this in America," said Dr. Kinsolving, "and none really like it in Europe. Instead of the loose, elective old conservatory system, the later scientific method, requiring all tributary elements of music culture, are here deemed needful to make the student complete master of the art."

The philanthropic and the civic aspects of the Master School also appeal to us very strongly. Ten thousand students have gone abroad annually because the teachers have been there, but, in bringing Madame Jaeger over here and establishing the Metropolitan School and the Master School, a great service has been rendered to this country and a great good has been done for American students."

"No mere aggregation of pupils, teachers and money can constitute a school. It must be an organization, not a mechanism. It must have first a master artist at the head and at the heart, and an atmosphere that is inspirational. Size is a secondary consideration; quality is first, vital and lasting. Brooklyn has long furnished the brains of New York. It now offers an ideal to New York and America. Let Manhattan boast of bigness; Brooklyn stands for quality. Scholarships must be contributed to hasten the day when classic music may be had at the price now paid for trash."

After the meeting Mrs. William S. Packer said to THE MUSICAL COURIER representative: "The work of the first year of the Master School of Music has been most encouraging and successful, and points to the fact that it can be made of great importance, not only to its community, but to the country at large. By the aid of generous gifts and annual subscriptions and the free gift of services on the part of the management, the expenses thus far have been met, and a balance remains in the treasury to assist the increased expenses of the season just opening. The directors believe that with the support of the citizens, this institution for musical culture can be firmly established to redound to the credit of Brooklyn. Furthermore, the cordial indorsement of Madame Sembrich and David Bispham assures the community that the advantages offered in the vocal school are valuable to students."

MUSIC OF THE PAST WEEK.

Wednesday afternoon, November 15—Lecture-musical, American Institute of Applied Music, 212 West Fifty-ninth street.

Wednesday evening, November 15—Dannreuther Quartet concert, George Falkenstein pianist, Carnegie Chamber Music Hall.

Thursday morning, November 16—Haarlem Philharmonic musicale, Frieda Stendel soloist, Waldorf-Astoria.

Thursday afternoon, November 16—Herbert Wither- spoon's recital, Mendelssohn Hall.

Thursday evening, November 16—Sam Franko's concert of old music, Lila L. Haskell soloist, Mendelssohn Hall.

Thursday evening, November 16—Marie Hall's recital, assisted by Gwilym Miles and Hamilton Harty, Association Hall, Brooklyn.

Thursday evening, November 16—Brooklyn Quartet Club concert, Karl Griener and Louis Mollenhauer soloists, Carl Fiqué musical director, Prospect Hall, South Brooklyn.

Friday evening, November 17—Felix Heink's lecture recital, New York Institute of Music, 560 West End avenue.

Saturday morning, November 18—Harriet Ware's subscription musicale, Ardsley Hall, Central Park West and Ninety-second street.

Saturday evening, November 18—Russian Symphony Society concert, Pugno soloist, Carnegie Hall.

Saturday evening, November 18—Beatrice Eberhard (violin) recital, Mendelssohn Hall.

Saturday evening, November 18—Von Klenner pupils' recital, Von Klenner School of Singing, 230 West Fifty-second street.

Sunday evening, November 19—Reisenauer recital, Carnegie Hall.

Sunday evening, November 19—New York Symphony Orchestra, Walter Damrosch musical director, and soloists, Hippodrome.

Sunday evening, November 19—New York Arion concert, Marie Hall and Ada Chambers soloists, Julius Lorenz musical director, Arion Club House.

Sunday evening, November 19—Victor Herbert's orchestral concert, Majestic Theatre.

Sunday evening, November 19—Brooklyn Saengerbund concert, Hugo Steinbruch musical director, Minnie Minck, William H. Rieger and Carl Dufft soloists, Saengerbund Hall, Brooklyn.

Monday evening, November 20—Opening of the opera season, "La Gioconda," Metropolitan Opera House.

Tuesday afternoon, November 21—Severn lecture recital, Severn Studios, 131 West Fifty-sixth street.

Tuesday evening, November 21—Carl organ concert, Rollie Borden Low assisting soloist, "Old First" Presbyterian Church, Fifth avenue and Twelfth street.

Tuesday evening, November 21, Scott Wheeler organ recital, Plymouth Church, Brooklyn.



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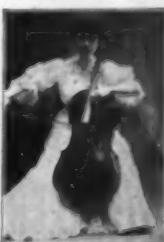
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MUSIC IN THE PUBLIC SCHOOLS.

IN connection with the coming centennial celebration of the public schools of the District of Columbia, the following may have an interest.

The first national public school ever in the world.

To the United States belong the glory of the establishment of public school taxation. Previous to the action taken in this regard by the Puritans of Massachusetts there had never been, anywhere, any precedent or prestige for a taxation to sustain education. Churches, after the example of the mother land, had been so supported. Never a cent had been collected from the people of a country to serve in their own education.

In the neighborhood of 1635 there lay along up by the coast near Boston, a strip of land, an island, in fact, known as "Thompson's Island," and surrounded by a legal history of considerable originality. Over this section it was that there brooded a spirit, divine, as ever floated close to earth, as to the necessity of a free system of public instruction to the welfare of a republican form of government.

Private schools there were in plenty. "Public schools," too, as they existed in England, so called because they admitted both church and laity children. Harvard came into existence after the pattern of Harrow, Eton, &c.

But, by that strange and powerful pre-vision, which seemed to come to the minds of men with the creation of the New World, those few primitive settlers there on the coast knew that something different in education from what had ever been in existence was a necessity for the welfare of the new conditions.

In May, 1639, at a town meeting, a certain tax was assessed, to "exist forever," upon the some seventy families sharing the island. This fund was to go toward the maintenance of a "schoolmaster" in Dorchester, a primitive hamlet of the section. The fund was designated to "teach the young people about English and Latin, and other tongues, and perhaps writing, too." The amount settled upon was "twenty pounds a year," and was called "a rent." Seven churchmen above reproach were chosen by common consent to collect this rent yearly, also "to choose from

time to time other schoolmasters," and to decide among themselves whether or no "the little maidens" of the place were to be allowed to attend the school "as well as the boys."

In those days the word "be" was spelled "bee." The land of any one of the seventy who failed to do his part for the sake of the school was to "bee taken therefrom." To the schoolmaster was left discretion as to how much writing was to be taught in connection "with English and other tongues."

The name of the first school teacher in the United States to teach the first "free national public school" sustained by public moneys was the Rev. Thomas Waterhouse.

A few years later the town of Dedham, Mass., followed the example of Dorchester. Newbury, Mass., was the first to plant the germ "raise of salary" in the teaching mind. The people there paid their schoolmaster £24 a year! With little change, however, the original £20 remained as the amount of the public school teachers' salary to the end of the seventeenth century.

A good log school house was the first one built, near what was known as "Meeting House Hill," and so "called out" more or less indistinctly by dozens of trolley car conductors every day today. In 1796 a fine, new brick school house was built on the brow of the hill, and here Edward Everett learned the art of declamation at the hands of the Rev. James Blake Howe.

And now mark what was done. In 1641 or 1642, through the growth of school demands and the difficulties of collecting rents and other things, these good people, the proprietors of Thompson's Island, made a direct conveyance of their entire island to the town of Dorchester, away from their "heir executors and executrixes forever" for the maintenance of the "public school which hath so well flourished" and for the instruction of the youth "in literature and in all good learning." It was decided, that, in view of the difficulties attending the rent collection from seventy different families, the tenantry of the island should thereafter be restricted to "the occupants of ten homesteads."

Today Dorchester is a charming town, vital in good words and works. Here the worthy superintendent of

music in the Boston public schools, James McLaughlin, has his home. Here, too, lives Leonard Marshall, a man whose entire life, gifts and efforts have been given to the advancement of school music, and who is now one of the supervisors of music in Boston. Here also lives Rose Carrigan, head of the music in the normal schools of Boston, one of the best of normal school teachers, and one of the most progressive and devoted teachers of music in the public schools in the country. And here, last but not least, one of the most wideawake and intelligent of feminine clubs, that of the "Women of Dorchester Town," which has for one of its most salient features the propagation of music in the land.

Thus was established the free national system of public education in the world. Hats off to Dorchester, and to Thompson's Island. Hats off also to Boston, the town in which, and by the citizens of which, music was first introduced into the public schools of the United States, as "one of the chiefest handmaids in the true work of education of the masses, and thus of the civilization of the world."

Thus, also, must one day be established, sure as we are reading these words today, a "free national unpaid system of music education" into the United States, as a necessity of the welfare of the national music art in the country. Which will be "the" city? FANNIE EDGAR THOMAS.

Elsa Breidt's Concert.

ELSA BREIDT, a pianist, who studied for years with Alexander Lambert, is to give a concert under the management of J. E. Francke, in Mendelssohn Hall, on the afternoon of December 7. She will be assisted by the New York Symphony Orchestra, Walter Damrosch conductor.

The program will be:

Overture, Fingal's Cave.....	Mendelssohn
Concerto for piano and orchestra.....	Schumann
Piano solos—	
Toccata and Fugue.....	Bach-Tausig
Bird as Prophet.....	Schumann
Etude de Concert, F minor.....	Liszt
Trio for violins and violas.....	Dvorak
Dance of the Persian Slaves.....	Masselet
Concerto for piano and orchestra.....	Mozzkowski
Elsa Breidt.	

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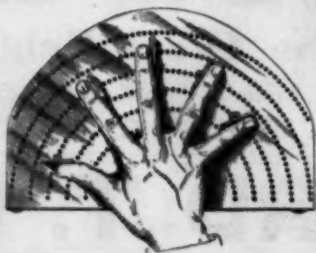
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PORTLAND.

PORTLAND, Ore., November 15, 1905.

THE Northern Conservatory of Music has organized an orchestra in connection with its course, and has already begun with an initial membership of twenty. Outsiders who may be interested as well as students in the conservatory, are given an opportunity for valuable experience in ensemble work. William Wallace Graham, head of the violin department in the conservatory, is leader of the orchestra. Mr. Graham studied in Berlin at the Hochschule, and since his return three years ago, has made for himself, both as teacher and virtuoso, a reputation of highest order.

William Castleman, the eminent tenor, whom ill health has compelled to abandon all professional work for a time, is stopping in Portland for the winter. He has now under his instruction a number of ambitious and promising young vocalists of the city.

There is considerable talk of reorganizing the Orpheus Club this season. The departure of its director, Arthur Alexander, last winter for Paris, brought its excellent work to an abrupt close; but endeavor is now being made to induce Mr. Alexander, who has recently returned, to assume directorship again. The club formerly was composed of the finest male voices in the city, and was limited to a membership of thirty.

The second of the series of organ recitals now being given by Frederick W. Goodrich, took place on November 1. The program was entirely of French compositions, and included a Guilmant sonata, offertories by Wely and Collins, "The March of the Magi Kings," Dubois; "Marche Pontificale," by Baron de la Tombelle, and quieter pieces of Salome and Franck. Lorene Sails sang songs by Gounod and Faure.

The services at St. David's Episcopal Church in this city are said to be among the most perfect west of the Rocky Mountains. The choir is entirely voluntary, composed of men and boys. No music but the best is sung, and it is one of the few churches in the West where the Psalter is regularly chanted, and stands alone in Portland in that respect.

The first concert of the Portland Philharmonic Society is fixed for January 10. Handel's "Messiah" will be presented.

A number of invited guests enjoyed a piano recital given by Grace Wilton. Her numbers were: "Life Study in

Tones," "Cradle Song" (Chopin), "Catching Butterflies" (Arensky), and "Down by the Frog Pond" (Seeböck), "Spring Song" (Leibling), "The Lark" (Glinka-Balakirow), "Love Song No. 3" (Liszt), polonaise, op. 53 (Chopin), and "The Erl-King" (Schubert-Liszt).

EDITH L. MILES.

The Olive Mead Quartet Concert.

THE Olive Mead Quartet gave its first concert of the season at Mendelssohn Hall Tuesday evening, November 14, before a fair-sized and extremely appreciative audience. The program included Beethoven's C major quintet, Schubert's A minor quartet, and a new work in that form by Taneieff, the famous Russian contrapuntalist.

Miss Mead's excellent musicianship was shown to unusual advantage in the difficult numbers she had chosen for performance, and she led her fellow players to an artistic victory that was at once full and decisive. In tone quality, in intonation, dynamic variety, rhythmic precision, unanimity of attack, suavity of phrasing and technical finish, the Olive Mead Quartet must be ranked favorably with the best of our local male organizations for chamber music. The work of the four young women—there were five in the quintet, of course—was so uniformly good throughout the evening, that it is not necessary to single out for special praise any particular number of the program. The Taneieff quartet has only two movements, but they are surcharged with melody, exquisite workmanship, and important thematic and contrapuntal material. The assisting 'cellist in the quintet was Ida Mead Holden, and the regular members of the organization, besides the leader, are Elizabeth Houghton, second violin; Gladys North, viola, and Lillian Littlehales, 'cello. They were all entitled to an individual share of the warm applause with which each number was rewarded.

Praise of Verbruggen.

HERE are more recent press notices of the violinist Verbruggen:

Mr. Verbruggen won great applause in Wieniawski's D minor concerto No. 2, and the very large audience stayed to the end, partly enthralled and partly dazed a triumphant performance of Herr Strauss' "Ein Heldenleben."—London Times.

Henri Verbruggen was to appear as soloist. The work in question (Vieuxtemps' fourth concerto for violin and orchestra), enabled the soloist to establish his reputation, so far as it had not previously been known, as a player of excellent all round ability, and one well fitted for the responsible post to which he has this season been called. Vieuxtemps' D minor concerto is a most attractive composition. The "Adagio Religioso," as rendered by Monsieur Verbruggen and his associates, was really uplifting and inspiring in character; the piquant, almost humorous scherzo which follows calls for dancing; then the finale, with its intensely diffi-

cult passages and brilliant coloring, brings the work to a grand climax. Verbruggen triumphed. Again and again he was recalled.—Glasgow Evening Times.

Madame Sembrich's Recital.

MADAME SEMBRICH'S annual recital in New York attracted a representative audience to Carnegie Hall Tuesday afternoon of last week. The singer was cordially welcomed and once more gave evidence of being an acceptable artist. Madame Sembrich presented a program made up on her usual plan of old airs, German lieder and modern songs.

Isidore Luckstone, at the piano, did much to enhance the musical delights of the afternoon. This was Madame Sembrich's list:

Old Opera Airs and Songs—

Piangerò la sorte mia.....Handel
Nymphs and Shepherds.....Purcell
C'est mon ami.....Marie Antoinette
Andenken.....Beethoven
Fingo per mio diletto.....Author unknown (XVIII century)

Classical German Lieder—

Du bist die Ruh.....Schubert
Frühlingssehnsucht.....Schubert
Röslein, Röslein.....Schumann
Frühlingsnacht.....Schumann
Stille Sicherheit.....Franz
Er ist gekommen.....Franz
Nachtigall.....Brahms
Röslein dreie.....Brahms

Modern Miscellaneous Songs—

Si mes vers avaient des ailes.....Reynaldo Hahn
Si tu veux, Mignonne.....Jules Massenet
Milkmaid's Song.....Horatio Parker
A Maid Sings Light.....Edward MacDowell
Verborgenheit.....Hugo Wolf
Ich glaub', lieber Schatz.....Max Reger
Ich trage meine Minne.....Richard Strauss
Mohnblumen.....Richard Strauss
Der Lens.....Eduard Lassen

The piano was a Baldwin concert grand, which supported Madame Sembrich's voice admirably, and aided her conspicuously in giving force and confidence to her performance. With Luckstone at a Baldwin concert grand, as accompanist, many other singers could readily feel the necessary inspiration to do justice to a severe program.

Severn Sonata Recital.

AT the Severn studios, 131 West Fifty-sixth street, a large company of students and music lovers heard Edmund Severn and Mrs. Severn perform Beethoven's "Kreutzer" sonata yesterday (November 21). Brahms' sonata in D minor, op. 108, was the subject for analysis and performance. Mr. Severn gives the introductory remarks on these educational afternoons.

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BUFFALO.

BUFFALO, November 17, 1905.

WING to an utter lack of news likely to interest the readers of THE MUSICAL COURIER, your correspondent has refrained from recording mere local happenings. Music lovers are anticipating the coming of Mesdames Eames and Calvé. Eames will sing on the evening of November 22 at Convention Hall, and Calvé Thanksgiving Night.

Three subscription concerts are announced for November 13, 27 and December 12, under the direction of Jaroslav de Zielinski, to be given at Assembly Hall, Main street, Niagara Falls. The Zielinski Trio Club—J. Ball, violin; T. H. Gould, violoncello; J. de Zielinski, piano,—assisted by Dr. Frankenstein, tenor, offer a fine program. Goldmark's trio in G minor, op. 33, and J. P. Rameau's trio in A, "La Popliniere," "La Timide Rondeau." The piano selections are:

Tamborin I, Tamborin II.....E. Fernandez-Arbo
Bolero.....E. Fernandez-Arbo
Berceuse.....Carl Busch
Intermezzo.....Carl Busch
Serenade.....Carl Busch
Scherzo from op. 27.....Edward Schuett

A group of songs by Chadwick, Niedlinger, Clay and McCracken Purdy will add a little variety. It is gratifying to note that the subscription is sold out for the entire series.

November 22 a musicale will be given by local talent at Catholic Institute Hall for a charitable object. The two most prominent singers are Mrs. Robert Gallagher (née Georgia Hoover), soprano at the Temple of Beth Zion and the Church of the Messiah; also Laura D. Minehan, contralto of the Temple of Beth Zion and Delaware Avenue Baptist Church.

Marie F. McConnell is one of our busiest musicians, a noble woman also, who has carefully educated her sister, Mabelle, developing her musical talent, and when necessary sending her to New York for further instruction. Miss Mabelle is there now with her mother and has resumed her vocal studies with a noted teacher, making a special study of oratorios and arias. Miss Mabelle is advancing rapidly and her friends are predicting a bright future for her. Miss Marie's book, "Some Musical Definitions," is very lucid and complete. It is having a large sale and should be in every musical student's library.

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Some pupils of Mr. Mildenberg's who are now successful teachers: Mr. A. Wiggers, Nashville, Tenn.; Miss Georgia Richardson, Detroit Conservatory Faculty; Miss Mabel Davison, Director of Nagasaki Conservatory of Music, Japan; Miss Gella Ray Berry, Director of Vincennes University Department of Music; Miss Ruth McLynn, Principal of Department of Music, Women's College, Charlotte, S. C.; Miss A. E. Brown, Los Angeles, Cal.; Miss Dolce Grossmeyer, Colorado Springs; Mr. A. Berns, Newark, N. J., and others.

Harry J. Fellows is busy drilling his chorus choir and soloists, which will present Gaul's oratorio, "The Holy City," December 1 at the Delaware Avenue Baptist Church.

It is announced that Kubelik will play at Convention Hall, January 6.

Tracy Balcom, of Main street, announces a series of free pianola recitals at Aeolian Hall, the first of which will be given Saturday afternoon, November 18. Local soloists have been engaged to sing.

Last Friday, Otto du Pernell and Sara Schiebel gave a violin and piano recital before the teachers and pupils of the Central High School, which was greatly enjoyed. The piano compositions were by Mendelssohn, Chopin, and the violin numbers were by Bruch, Du Pernell and Sarasate. One sonata (dedicated to and played by Ysaye) was accompanied by Miss Schiebel. Space does not admit of criticism, suffice it to say that the audience was well pleased.

The remodeled Twentieth Century Hall was used last Friday night for the first time, the occasion being a violin recital by Eveleen Burns, a pupil of Geraldine Morgan, who was assisted by Mrs. Frank Davidson, pianist, and Raymond Riester, tenor. Miss Burns created a good impression, having musical intelligence and ability enough to justify the belief that with matured powers she will become an artist. Mrs. Davidson is a fine accompanist. Both ladies received flowers and congratulations.

Amy Titus Worthington will resume her piano lessons this winter with Angelo Read. Mrs. Worthington is a talented young woman. Her compositions are symmetrical in form and full of indefinable charm.

An excellent song recital was given Tuesday evening at Aeolian Hall, by Alfred B. Dixon, of New York, assisted by Louis Bangert, Henry Lautz and Alice Whelpton McLeod. Messrs. Dickson and Bangert sang some duets. Mr. Dickson, formerly of Buffalo, is winning his way in New York. His voice is strong, sweet, sympathetic. His songs were by Chadwick, Dvorák, Lynes and Clutsum. "Celeste Aida" was sung in Italian. Mr. Bangert studied with John Mehan, in New York, last summer, and his voice has gained in power. His interpretations evince careful study. It is always a pleasure to listen to Mrs. McLeod. Her program numbers were artistic. Mrs. McLeod is not only well equipped technically, but her intellectual grasp and musical enthusiasm are felt by her auditors, and all enjoyed her beautiful interpretation of Grieg's ballade, op. 24; Brahms' E flat intermezzo, a Chopin mazurka, op. 33, No. 2. As an encore Mrs. McLeod played Poldini's "March Mignonne."

Emil R. Keucher, the accomplished organist of the United Evangelical St. Paul's Church, announces a complimentary piano recital to be given by ten of his pupils,

Wednesday evening, November 29, at the church on Ellicott near Tupper street. At this concert, Henry J. Lautz, tenor, and song writer, and Emilio Blazer, baritone, will sing. December 1, one of Mr. Keuchen's organ pupils, Edna Springborn, who is organist of Grace M. E. Church, will give her first organ recital. The singers who will assist are Minnie Riter, and Mr. and Mrs. George Gowings.

VIRGINIA KEENE.

Clarence Eddy in Pittsburg.

TWO criticisms on Clarence Eddy's recent organ recital in Pittsburg follow:

The eleventh year of the free organ recitals at Carnegie Music Hall was opened last evening by Clarence Eddy, and the largest audience that ever gathered at an opening concert of this series was there to listen to a program that combined old and revered organ compositions with those of living composers.

If strict attention and hearty applause are evidences that an audience enjoys a program, then Mr. Eddy gave keen pleasure last evening, for his various numbers were listened to in a manner that many audiences that pay big prices for seats at concerts might well emulate. If you so much as rustled your program you were hissed, which I very quickly found out from personal experience. As for talking—woe be to the one who dared!

Of all the numbers played the Bach fugue in E flat received the most applause. The very majesty of the music awes the most indifferent listener into admiration. This is the fugue that one man once declared "should be printed in gold on sheets of silver." But better than that—it is engraved in the memory of countless numbers who have heard it.

Without further specifying the various selections it may be said that, as is usual with Mr. Eddy's work, his best numbers were those of the virtuoso order. He has a masterly command of the technique of his instrument and a scholarly knowledge of the music he plays.

* * *—The Pittsburg Post, November 5, 1905.

More than 1,000 musical enthusiasts were in Carnegie Music Hall last night at the opening of the first of the eleventh year of free organ recitals. Clarence Eddy, who presided at the same organ for a pair of concerts several years ago, proved a strong and most entertaining attraction. The audience was the largest of any previous Saturday night recital.

It was the seven hundred and eighteenth recital, and if the enthusiasm displayed last night is any criterion this year will prove to be the most successful in the history of these Pittsburg musical functions. The program was a varied one, beginning with Arthur Bird's new concert fantasia in F minor. This was followed by the "Spring Song" by Alfred Hollins. The third and last number of the first part was the Seventh Sonata, op. 89, by Alex. Guilmant, consisting of seven movements.

After the intermission Bach's Fugue in E flat, "St. Ann's," opened the second part. The number bringing forth the greatest applause was Thiele's "Theme, Variations and Finale." It is one of the greatest technical compositions for the organ, and consists of six exceedingly elaborate variations, written on a simple but beautiful and original theme. It is a virtuoso's piece of the highest order. So effectively was it played that an encore was demanded.

Mr. Eddy responded with Schubert's "Am Meer," "Sursum Corda" by Edward Elgar, arranged by Edwin H. Lemare, former Pittsburg organist, and Charles M. Widor's Toccata in F major, concluded the excellent program.—The Pittsburg Dispatch.

Orders for the Hand Expander.

ORDERS for the Kurscheit Hand Expander continue to come from all sections of the United States and Europe. Leopold Winkler, the principal selling agent, sent several hand expanders to Europe last month, one to a pupil of Sevcik, in Prague; one to Vienna and one to Denmark.

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WASHINGTON.

WASHINGTON, D. C., November 16, 1905.

THE Hamilton Institute, of Washington, D. C., has a strong backing as patronage. The most prominent people of the following localities subscribe their approbation to the institution and the work done there: Lansing, Mich.; Camden, N. Y.; Baltimore, Md.; Charleston, S. C.; Springfield, Ill.; Washington, D. C.; Georgetown, Del.; Fifth avenue, New York; Sioux Falls, S. Dak.; Bridgeport, Conn.; Mexico; Milwaukee, Wis.; Tokyo, Japan; Spokane, Wash.; Hastings, Mich.; Jamestown, N. Y.; Jonesboro, Ark.; Charlottesville, Va.; Bethlehem, Pa.; North Carolina; Milton, Del.; Alexandria, Va.

The school, which is both boarding and day school, has for its head Phoebe Hamilton Seabrook. The faculty is chosen from the most select educational material, music bears an important part in the program, and the majority of the young ladies are interested in the art. A special point is made of attendance, with a helpful guide upon all the best musical performances coming to the city. The course in vocal music is based upon the true Italian school of singing, modified, of course, in the mode of application by the English masters. The first grade includes the art of breathing, placing of the voice, sustained tone, intervals, diatonic scales, first part of Concone's studies, simple songs and ballads. Grade 2—Chromatic scales, chromatic intervals, arpeggio in varied forms, second part of Concone's studies, studies in sustained singing by Henschel, classic lyrics, Schumann, Franz, Cowen, Meyer-Helmund, &c. Grade 3—Art of flexibility (Marchesi), study of scale singing in all forms (Concone, op. 12), studies in florid singing (Henschel), study of the trill and other embellishments, and concert songs. Grade 4—Studies with Italian words, technical studies and individual training, and oratorio and operatic singing. A course is provided for study of the lives and works of the masters. Series of piano and violin and vocal work are given. Graduations in these branches are social and educational events. The small stringed instruments are also taught, and much is made of the languages in relation to singing. The instrumental course is rigid, and soundly based as the vocal, and there is much interest in it among the students. Theory and harmony are, of course, included in the work.

There is no reason why Grace Dyer Knight should not lead out into a large and entirely new field of musical attraction. She feels the necessity for it, is impressed, as are audiences, with the hopeless monotony of the incessant recital, has an immense fund of literary material that lends itself to musical illustration, is highly gifted in the intuition, training and appearance to speak upon the subjects chosen, as well as to sing coincident compositions. In travels through and visits in the British Isles, she has become versed in both the music and legend of various great ones of these countries, and has, from pure love of the work, built up most delightful entertainment series which should indeed inspire audiences.

One of these is entitled "The Romantic History of Robert Burns in Song and in Story," and includes a piquant sketch of the time and the poet, the music associated with both, and stereopticon views of the country covered by incidents. This will be given in December in the large ballroom of the New Willard. Mrs. Knight has been urged to this course by artists knowing her personally, and by successes she has had in London and Scottish salons through suggestions of this nature. There is no reason, indeed, why Mrs. Knight may not create a place for herself in this work, such as Burton Holmes has attained in his line. It is all a question of the musician's willingness to undergo the labor, in addition to her studio work in Washington. Managers have already planned for presentation in outside cities of these unique affairs.

Calvé this afternoon is the "event of the season" to many. Katie Wilson will be going to larger fields if she keeps on with the remarkable successes of Washington. The house assembled for the Boston Symphony last week was a strong and conclusive evidence that her judgment and management are neither luck nor impulsive efforts. Few men can show

the unbroken line of success in attendance which this young woman can. Eames comes, under her management, on the 28th.

Mr. and Mrs. Joseph Finckel were omitted from the list of prominent Washington musicians printed recently. They beg to be remembered upon these occasions. Joseph Finckel is a violin artist trained in Europe, and a favorite with Ysaye and the Belgian artists. Mrs. Finckel is an admirable pianist, a specially good accompanist, and prepared for concert work or the accompaniment of first class singers.

Eleanor Potts Beck, pianist, has taken a new studio in the Grimes building, 1212 and 1214 F street, N. W., and has commenced class work there.

Sunday evening, November 19, Miss L. Liebermann gives the first of her unusual pupil recitals at the Belasco Theatre. The following program will be given by these pupils:

Grand Marche Corteggio, from "Queen of Sheba" (Gounod), thirty-four hands at pianos; Valse Poupee, McDowell's Hexantanz (Poldi), William Isel; "Spring Song" (Mendelssohn), Daphne Thompson; "Serenade" (Wunderstine), for quintet of strings, clarinet and pianos, Maude Bates, Daphne Thompson and Sue Burrows; symphony "Leonore" (Raff), twenty hands at piano, and orchestra; sonatino, op. 36 (Clementi), Master Russel Hill (seven years old); fantasia on "Faust" (Gounod), Viola Messer; "Spanish Dance" (Moskowski), fifty hand class and full orchestra; sonata No. 8 (Beethoven), for three pianos and orchestra, Misses Carrol, Burrows and Thompson; Rigoletto (Verdi-Liszt), Sue Burrows; "Concert Study, Polka de Concert" (Bartlett), Bertha Carrol; baritone solo, "O Salutaris" (Karst), "Two Grenadiers," by Schumann, Charles Bechtel; two grand operas, both different, and played at one time, for eight pianos; operas are "Lombardi" and "Ernani" (without orchestra) (Verdi); grand march, "Tannhäuser" (Wagner), twenty-two hands at pianos, and orchestra.

The Friday Morning Music Club has for president Mrs. H. C. Robbins; vice president, Mrs. F. W. True; musical director, Mrs. R. C. Dean; assistant director, Mrs. J. B. Kendalm; treasurer and recording secretary, Mrs. Bradford; corresponding secretary, Miss Warner; choral director, Alice Bell.

The standard of admission insures profitable work by this serious band of musicians. Vocalists are required to sing oratorio selections, compositions by Brahms, Schumann, Schubert, &c., and much stress is laid upon the character of the "daily ballad" as found upon the piano at home, and which is made part of the test. Bach and Beethoven, the best of the masters, modern work, and a decided leaning toward the most worthy of modern composition, are included in the piano tests. While technic and ability are counted for much, the tendency of mind is one of the salient points noted in the "ordeal." The first meeting of the club was held last Friday.

Mignon Lamasure is retained, and by a vote of acclamation, as official accompanist for the club. She expects to play over 150 accompaniments through the season. This in addition to special accompaniment outside, a limited number of lessons, and a program of extended study which she has mapped out for her own improvement. Mrs. Lamasure, with a rich musical heritage and German training, has devoted herself seriously to the best in her art. It may be remembered that she it was who received first prize offered by the Washington Symphony Society for the best program, selected from among a large number by Washington musicians. Her large enthusiasm for the old masters is continued to the compositions of Strauss, Brückner, Berger, Brahms, Schumann, MacDowell, César Franck, &c.

The Misses Anna Ulke and Wieser are two 'cellists who merit being classed with the valuable instrumentalists of the city. There is a dearth of 'cellists in Washington. A Mr. Schubert, who came here recently, is another whose tone and repertory are beyond the average. He has appeared in solo here.

Jessie Tabler as a musician has the unique position of aiding in the training of the Normal school girls of this city, destined for music teaching in the public schools. This she does with actual material in the Normal training rooms of the schools. Aside from a bewitching personality, Miss Tabler possesses intense love for the work, a special gift for it from the two standpoints of teacher and children, has a rare, beautiful voice, and a fund of originality as to presentation, &c., that is undreamed of in the outside studios. She is highly valued in this work by the director. In these training classes are sung child songs by Beethoven, Mendelssohn, Brahms, Schumann and Schubert. Imagine, by little tots in the early grades. A Chopin waltz song, "To a Bluebird," and the mill song of the "Wanderer" were sung there yesterday. Miss Tabler is contralto soloist of the Pro-Cathedral Church of the Ascension here.

Alice Burbage has a class of nine bright piano students ready for concert. Miss Burbage is a pupil of Carreño and Leschetizky, is a constant student, and has a large following. She is an able concert soloist also.

Ella Stark is one of the happiest of pianists over something good that is soon to happen. Mlle. Hardin Hickey also, as singer. By the way, the congregation of the church in which Miss Hardin Hickey is engaged is most enthusiastic over her work. The organist, Arthur Mayo, speaks in the highest terms of her musical ability and true culture.

Members of the Society for the Blind performed at their own concert last week. The work was instrumental. Chopin and Mozart were played among others. A contralto was heard with great pleasure, having a voice of rare beauty. Miss Giffens is director of this society and takes a deep interest in the musical department.

Marie Nichols will be violin artist at the first public concert of the Saengerbund. Tali Esen Morgan, Isabelle Bouton, Birdice Blye, Calvé and Miss Wellington are front page subjects of THE MUSICAL COURIER appearing in vari-

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ous attractive points in Washington this week. Tali Esen Morgan is on Pennsylvania avenue. Mrs. Hissem de Moss in the big window of the Pfeiffer Piano House on F street. A prominent Washington musician will later appear upon one of those attractive front pages. Five windows have promised to "exhibit" the portrait.

"North, 1217 F" is the new telephone number of the accompanist, Elizabeth G. Coombs. Mrs. Coombs accompanies concert singers and recital work. She is yet less known than she will be, in a city which has but few in this special line.

Caroline P. McMakin is one of the ardent workers in public school music. She is supervisor of public school music in Spartanburg, South Carolina. Miss McMakin was one of those interested teachers who was engaged in the work of the Normal schools at Boston last summer. It shows an interest in one's profession to travel from South Carolina in order to increase efficiency by Normal study. The State may congratulate herself upon the possession of Miss McMakin among her educational factors. The work being done in these schools will be told of here soon. Supervisors everywhere are invited to send in items of fact in regard to their activity, which may be helpful to music, to the schools, or to themselves.

The concerts of the Kneisel Quartet will take place this season in the New Willard and November 16, December 14, January 25, and March 1, in the evening.

The Wilson-Greene studios are in full activity with students at work, management work in progress, operatic commencements, and the regular business of keeping it all going. Red is the prevailing color of the studios, and the furnishing scheme is artistic. A new baby grand piano is a recent addition. Mr. Greene will be heard here several times this season.

The Mt. Vernon School, Hamilton Institute, Gunston, Martha Washington Seminary, Chevy Chase School, Florence School, Eastman School, the Cathedral School, the Bristol School and the National Park Seminary are some of the important young ladies' schools in Washington.

Louise Carson appeared in the two-fold role of violin and vocal artist at the Saengerbund Sunday evening. Miss Carson's contralto was much admired, also her violin playing. She has been studying in Bohemia.

Lois Cory Thompson, who has recently come here from Cleveland, speaks of the musical qualities and successes of Nellie Sabin Hyde, now Mrs. Farmer, of Anna Snyder, a serious Paris student, and of Mrs. D. Z. Norton, president

of the Fortnightly Musical Club. Mrs. Cory Thompson, who is a representative of Organi, of Dresden, was on the examining board of that club, and reports a useful and profitable activity. Mrs. Thompson's studio is in the Grimes Building on F street.

Thomas Evans Greene was toasted as "The leading American tenor" at a banquet of theatrical people here this week. Mr. Greene was a great favorite upon the operatic stage. He would be gladly welcomed there again were his return possible.

Both the Boston Symphony and the Marine Band, recently heard here, are endowed, one by private fund and one by the Government.

Mr. Leiter, the organist, has been in Australia and Asia.

Mrs. Clarence B. Rheem calls attention to the remarkable literature now being sung in the public schools. She hears her boy whistling Gounod and Mendelssohn instead of ragtime. A peep at his song book recently caused her great surprise and satisfaction. Mrs. Rheem is a progressive musician, a beautiful soprano singer and member of singing societies. Mr. Rheem, deeply appreciative of music also, expresses his pleasure in this same connection.

Lottie Mills-Hough is a pupil of Leschetizky. Mrs. Lamasure, Marie Kimball and Mrs. Hough, as Lottie Mills, studied at the same time with Richard Burmeister in Baltimore.

Mrs. Dobbs, the Boston cornetist, has been in Washington. The tenor, McFarland, sings in the choir in which Mlle. Hardin-Hickey is engaged. The address is asked of Grace Osgood, pianist. J. H. Wiley is this year engaged in the National Park Seminary to teach sight reading and chorus classes.

"Pierrot," a charming song, written by Edwin Hughes, and sung by the tenor, Harrison L. Moore, this week, made quite a marked impression and was demanded in encore. Mr. Moore has a celestial quality of tone, sings without his notes with sincere expression, and makes people feel.

Since stress is being laid upon foreign language for consuls, it is more than ever imperative that people learn French. If they learn French it is imperative that they learn to pronounce it properly. If they will pronounce properly it is imperative that they first memorize the fifteen sounds upon which the pronunciation of the entire language is based. In no other way can anyone ever learn to speak or sing French decently.

The Kenneday Library in Spartanburg, S. C., interests itself in music. There is great need in the South for musical libraries. Meantime great credit is due library management that does its part in the propagation of the art of music.

Oscar Gareissen has special success in teaching singers to sing German properly. He and Mrs. Gareissen have been

invited to take a class to Berlin next summer and teach there music and the art of expression.

Signor Cortesi is a devout follower of the Garcia vocal school. He has large classes, interesting pupils, and much success. His method of breathing is indorsed by the best specialists. He uses a fine baritone voice in illustration of his theories. Calvé, Agramonte and Lassalle are among his references.

Professor Mori has written six operas.

Georgia E. Miller had a recital, given at the Virgil Clavier Piano School, this week, by one of her most gifted representatives, Lyle Demarest. Irene Dietrich assisted. The program and performance were both worthy of the school.

Converse College, in North Carolina, is one of the colleges of the South most inactive in music work. The University of Illinois makes music a prominent feature.

Clara Drew gives a private musicale in the drawing room of the "Rhode Island" on the evening of November 21. She will sing the complete cycle of "Schön Gretlein," a group of songs by the new English composer, Josef Holbrooke, and some songs with 'cello obligato. Margaret Upgraff, the pianist, a newcomer in Washington, will play solos by Reinhold, MacDowell and Hopekirk, and will also accompany the singer.

Oscar Gareissen gives a recital at the Congressional Library this afternoon, preceding the Calvé concert. Calvé is in town. Prospects are of a good house.

Susanne Oldberg has one of the happiest and most encouraging opening seasons of recent years just now. She is one of those warm, elevated souls who feels gratitude for happiness. She expresses this first to the Source of all Good, in whose leading she firmly believes, and to THE MUSICAL COURIER to whose power, immense circulation and intrepid policies, she feels all musicians in general, and she in particular, owe much of their success.

Mrs. Oldberg is teaching in Philadelphia, in Baltimore and in Washington. In Philadelphia she has two wonderful voices, one "a Melba" (who just sings), the other "a Sembrich," for whom she can scarcely play the accompaniments, so great is the vitality of musical temperament. She brought on here a Mrs. Anders from that city to sing in the Shakespeare cycle. She is giving concerts, too, in all three cities, her own, her pupils', and for other people, charity and other. No more "charity affairs, however," in the old sense. Mrs. Oldberg is deeply impressed by THE MUSICAL COURIER's campaign for just business and financial treatment of artists. No more "free work" on any plea.

Anton Kaspar played "Hejre Katl," by Hubay; Godard's "Adagio Pathétique," and the Grieg C minor sonata for violin and piano, with J. W. Clouse, at the Knabe warehouses, last evening. Mr. Clouse played compositions by

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Mrs. Clarence B. Rheem sang at St. Paul's Lutheran Church, with Mrs. J. S. Alleman, on Tuesday evening.

The Boston Symphony Quartet will give concerts at the New Willard, December 13, January 22 and March 26. Management, Katie Wilson Greene.

Johannes Miersch and Adolf Glose are to play an entire recital, piano and violina, for one of the Bischoff concerts in January.

Sydney Lloyd Wrightson, baritone, and head of the Washington College of Music, and Lotta Mills Hough, pianist, will give a recital in the banquet hall of the New Willard on Friday evening. Mrs. Hough, a Leschetizky pupil, is one of the latest acquisitions to the faculty of the College of Music. Mr. Wrightson has been heard many times in Washington.

Frank Gebest plays a recital at the Friday Morning Musical Club next week, with Anton Kaspar and Bertie Thompson, soprano. Mr. Gebest has returned from a year's visit and study in Europe, with Xaver Scharwenka, in Berlin, in Paris with Moszkowski. He achieved much besides change and inspiration in this charming "vacation." Some years ago Mr. Gebest made a study visit in Germany. These things indicate a musician's zeal and ambition. This musician is in high favor here, and is heading for a good place in his profession.

FANNIE EDGAR THOMAS.

HERBERT WITHERSPOON'S RECITAL.

HERBERT WITHERSPOON, fresh from his London triumphs of last summer, gave a song recital at Mendelssohn Hall on Thursday afternoon, November 16, and had the pleasure of appearing before a large audience that proved by its exceptional enthusiasm the high esteem in which the popular American singer is held in the metropolis.

The full program of the afternoon was as follows:

- I.
Old Airs and Songs—
L'Esperto Nocchiello (from the opera Astarte).
G. B. Buononcini (1660-1750)
She Never Told Her Love (Canzonet).
Joseph Haydn (1732-1809)
Droop Not, Young Lover (George Friedrich Handel (1685-1759)
II.
Classical and Modern Songs in German—
Heimlichkeit.....Dr. Carl Löwe (1796-1869)
Gruppe aus dem Tartarus.....Franz Schubert (1797-1828)
Helle Nacht.....Hans Hermann (1870)
Rosemarin.....Christian Sinding (1856)
Selig mich wärmend an wogender Brust Licht.
Christian Sinding (1856)
III.
Old and Modern French Songs—
Bonheur Muet.....Benjamin Godard (1849-1895)
Madrigal (chanson ancienne).....Francis Thomé (1850)
Chanson l'été était jadis un bon Roi (from opera La
Jolie Fille de Perth).....Georges Bizet (1838-1875)
IV.
Modern Songs in English—
Song from Omar Khayyam.....Victor Harris
Forever and a Day.....Albert Mack
Mother o' Mine.....Frank Tours
Love is a Bubble.....Sir Hubert Parry
Traditional Irish Melodies—
Over Here (Famine Song).....Arr. by C. Villiers-Stanford
Black Sheela of the Silver Eye. } Ulster Airs. Arr. by Hamil-
My Lagan Love.....ton Hartly
Arr. by Hamilton Hartly
To sing the foregoing selection of songs is to set oneself

as stern an artistic task as can well be imagined. The list embraces everything from the trills and roulades of the early classical school, through the romantic moods of Löwe and Schubert, to the easy grace of the French chanson, and the frankly sentimental style of modern English and American song. In each and every department of vocalism, Witherspoon proved himself a master. He has the texts and their meanings at his fingers' ends—or shall one say at his tongue's end—and his gamut of emotional expression contains all the kinds and degrees of feeling from tenderest lyricism, as exemplified in Mack's "Forever and a Day," to the roystering bravura of the Bizet ballad, and the tragic intensity of Schubert's "Gruppe aus dem Tartarus," and Sinding's "Licht," a stirring bit of vocal philosophizing. In color, phrasing, dynamics, enunciation and delivery, Witherspoon is as relatively perfect as any male singing mortal may well hope to be here below in this vale of extremely mixed vocalism. It were idle to pick out anything as best in a performance which was so uniformly fine. Every song on the program was evidence of some particular phase of Witherspoon's talent, and all the numbers revealed the same careful study, the same gift for characterization and the same sincerity of feeling. Rarely has a local audience been treated to such an afternoon of unalloyed musical delight. "He is the Sembrich of male recitalists," said one enthusiastic young woman audibly. And the audience applauded as though it agreed with her.

Victor Harris was a host within himself at the piano, and his strong and dramatic setting of an Omar Khayyam text was insistently redemanded by the audience, but not repeated by the modest composer, in spite of Witherspoon's evident urging.

MASTER AND IMPRESARIO.

RARELY, if ever, has an eminent singing master been the director of a great opera house. Combination of these two qualities in one man should prove both interesting and useful to the musical public. Henry Russell, well known to vocal students as a singing master who gained distinction both in London and Rome in the exercise of his profession, has in the last year or two been to the fore as an impresario and director of grand opera. Some of the most prominent European singers are enthusiastic in their praises of his method and ability as a teacher, and THE MUSICAL COURIER has, on more than one occasion, given the technical details which distinguish Mr. Russell's instruction from that of other masters. After teaching in London for some years he attained a unique position in that city and became a fashionable craze among the most prominent members of the singing profession, and the English nobility. Mr. Russell, however, was not satisfied with the atmosphere of London, either from a musical or climatic point of view, and he decided to go to Italy, principally with a view to studying the question of how opera might be given at moderate prices.

Apart from the honors which were quickly showered upon him in the land of sun and melody, an important result was soon forthcoming in the autumn season of Italian opera which he initiated and directed at Covent Garden last autumn. The San Carlo Opera Company was under his direction and the great Caruso consented as a personal favor to Mr. Russell to open the season, which was destined to prove a success. It was in this enterprise that Alice Nielsen scored her successes in "La Bohème," "Rigoletto" and other roles. Last summer Mr. Russell initiated another season of grand opera, which won the unstinted

and universal praise of the ablest art critics. He has now come to America for the purpose of directing Miss Nielsen's tour in the United States and also to lecture on the "Art of Singing."

It is a general impression that because he has turned impresario he is no longer teaching. This, however, is erroneous, as he is of opinion that the combination of teacher and impresario must eventually prove of great benefit both to the students who are aspiring and to the impresario who is seeking new talent. As a rule, would be operatic singers go abroad and study for years and are very often unable to start their careers owing to the difficulty of coming in contact with the manager who is willing to give them a start. Hence Mr. Russell will return to his studio in Rome next spring, whence he will take with him a limited number of pupils whom he will train for the opera and launch in one of the many theatres to which his powerful influence enables him to secure an entrée.

Mr. Russell is not lacking in testimonials as a teacher. He possesses a remarkable letter from Madame Melba, who prophesied ten years ago that he would be recognized as one of the greatest teachers of production of the voice. Madame Calvé, too, has written him an interesting epistle in English, in which she refers to the benefit she derived from using his exercises. Everyone will remember the letter that the great actress Eleanore Duse addressed to THE MUSICAL COURIER after Mr. Russell had restored her long lost speaking voice. American students should avail themselves of the opportunity of consulting this eminent pedagogue, who will be touring the United States for the next few months.

Musical Departure of Grace Dyer Knight.

THE story of "Robert Burns in Music and Story," to be given in Washington soon by Grace Dyer Knight, the soprano, is creating a new interest among concert goers. People in and out of music and of various ages and nationalities are securing admission to the big ballroom of the New Willard, where this new performance is to be given.

The idea of this class for music first came to Mrs. Knight upon hearing a friend and fellow student of the Paris study life, Sara Bonnelle, sing a Scotch ballad. Miss Bonnelle has a rarely beautiful and sympathetic voice and peculiarly musical nature. Mrs. Knight, who was reading at the time, at once became filled with visions of the Scotch country, through which she had been traveling, and the stories she had been hearing from the natives as to their "ain Robbie."

Being a highly cultured woman, as well as musician, the impression found vent in writing. She wrote, like one possessed, all that came and its impression. That was the beginning. Around this is now clustered all the musical literature of the time, scores of pictures taken by the musician's own camera, of the Burns home, his town, country, his loves and "losses" and "Lossies," all new in history, being creations.

To this goes a stirring enthusiasm, rare talent, literary and musical, the power to tell as well as to sing, that story ever new, however old, of the home and love life of a favorite. Mrs. Knight has had access, besides, to the library, and museum of a Burns enthusiast, from whom details have been gleaned never before heard. A "Nancy Stair" atmosphere will be lent to the affair which will stir many hearts. It is a real pleasure to see a musician make some departure, and one so lovely, from the old stereotyped concert and recital performance. Success to Mrs. Knight.

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A PASSAGE in our Berlin letter of this week enumerates the great cellists who were heard last month in the German capital. Among them were Hekking, Gerardy, Boris Hambourg, Becker, Popper and Klengel. Is there something in the "musical atmosphere" cry, after all? Cellists will think so.

THE MUSICAL COURIER is glad to announce that another honest music critic has been found in New York. Careful investigation fails to reveal that the critic of the Evening Telegram ever accepted money from artists or had any other business dealings with them. The list of honest daily newspaper music critics in New York now contains the names of the critics of the Herald, American, Evening Telegram, Evening Post, Mail, Morgen Journal, Daily News, Courier des Etats-Unis, Progressivo Italiano, American Hebrew, Evening Journal, Wall Street Record and German Herold. All the other music critics in New York are honest, too.

THE MUSICAL COURIER learns that at the concerts of a well known local orchestra, singers have been appearing without pay. We deem it our duty to the musical profession hereafter to print in this column the names of all artists who appear without pay at public orchestral concerts in New York, whenever such information shall fall into our possession. Let all artists who wish to sing for nothing apply to THE MUSICAL COURIER. They can get all the engagements they wish at those terms when it becomes generally known that they are in the field with that object, but in the meanwhile they will jeopard their paying engagements.

TODAY, November 22, is St. Cecilia Day. We all own at least one photograph of Naujck's painting, in which the beautiful Cecilia is represented as the patron saint of music. Cecilia lived in the third century (A. D.) and her martyrdom at Rome is recorded by historians. As music 1,700 years ago was in a primitive state, Cecilia's efforts were made in behalf of the fine arts generally. The musical part is merely legendary, for none of the writers on that period mention it. But a woman named Cecilia did live for all that, and was beautiful and elevating in those active days in pagan Rome. November 22 was not the date of Cecilia's birth, but of her death. George Eliot, the greatest woman novelist of any age, was born November 22, 1819. George Eliot's accomplishments included music. She had a rich contralto voice and played the piano better than most amateurs, and this is no myth. A marvelous painting of St. Cecilia, by Fra Bartolomeo, is in one of the chapels of the Cathedral San Martino, at Lucca, Italy. It may not be known generally that Julius Cæsar was born in that city and his family name was Cotta, a name still known in Europe, as, for instance, the Cottas, publishers, at Stuttgart. And as for George Eliot, she was one of the very few great novelists who had a clear conception of music, and knew how to write about it sanely and correctly.



BERLIOZ-STRAUSS ON ORCHESTRATION.

The New Treatise on Orchestration and Its Value to Students and Amateurs.

BY EDGAR STILLMAN KELLEY.



NOT long since a prominent European composer made the statement that, were Beethoven now living, he would orchestrate his symphonies quite differently from the manner in which they were first conceived. This assertion may sound to many as heretical as the postulate that Michael Angelo would remodel his David, or Raphael repaint his Madonnas after methods in vogue in the nineteenth century. But we continually forget that music is the youngest of the arts, and that the technic of sculpture and painting in the sixteenth century was relatively nearer perfection than that of music in the eighteenth. Beethoven was, therefore, often handicapped owing to the inadequacy of his instrumental apparatus, which has since become so highly developed. If we consider the progress in writing for the orchestra during the past century, and look through the scores of Wagner's dramatic works, we shall note the employment of new and improved instruments, and find that there is a continual regrouping of the forces, so that the later works bear scarcely a family resemblance to the earlier.

If, then, the Wagner of 1880 scored so differently from the Wagner of 1840, it is surely no irreverence to intimate that Berlioz, Beethoven and certainly Bach would have thoroughly remodeled their respective styles, could they but have returned to wield their wands over our modern orchestras. It is not strange, then, that the original and poetic work on orchestration by Berlioz, the Columbus of modern instrumentation, should be regarded by many as obsolescent. This is in the very nature of things, and the fact that it is so regarded speaks highly for the work in question, for it is largely due to the penetrating insight and urgent recommendation of the composer-author that so many instruments have been improved and perfected. As a necessary sequel, more complete works on orchestration have appeared from time to time, which have apparently replaced that of the great innovator. Nevertheless, it is significant that in them all we find continual reference to Berlioz and liberal quotations from his poetical comments on the mission of this instrument, the practical value of that, together with ideas about such and such combinations and subdivisions of tone producing mediums. We have even learned to expect, in every new publication on the subject, those illustrations so dear to our youth. We meet our old friends, the oboe solo, in the rustic dance in Beethoven's "Pastoral" symphony, the excerpts showing the bassoon's high clucking tones in the scherzo of the C minor; its sepulchral character in the middle register; ("Resurrection of the Nuns" in "Robert"); the weird low tones of the clarinet in the "Freischütz" overture, &c. So strongly has Berlioz put the claims of the discoverers of divers and sundry tone tints, that their merits are recorded almost automatically by the ablest of his followers.

It is impossible, therefore, to ignore the value of his work, on the one hand, or to avoid the consideration of a host of improvements in our modern instruments on the other. Hence the interest manifested in the expedient devised by the publishing house of Peters in Leipzig, for subjecting this literary masterpiece to a thorough revision by the distinguished orchestral virtuoso and modern tone colorist, Richard Strauss. A brief inspection of the revision convinces the reader that the device is a most happy one. The merest glance through the

two volumes of this carefully prepared work (part second comprising pages 241 to 451) suffices to show its character and scope. The eye continually alights on suggestive bits of general information, unique experiences of the editor, helpful comments on the use of new technical improvements in orchestral instruments, or the recombination of familiar colors on novel lines.

Concerning the treatment of the violin, Strauss states (pages 21 and 22) his disapproval of a too slavish uniformity in bowing. He believes it to interfere with the individuality of the artists in the string group, for one violinist can execute a given passage in one stroke of the bow, which costs another two. The editor adds, however, that in vital moments, where uniformity of bowing can be reasonably demanded, "care in marking the up and down strokes will be of greater value in securing the performance of a work as the composer wishes it than any number of expression marks like 'munter,' 'grazioso,' 'keck,' 'lächelnd,' &c., concerning which our honest orchestral musicians, together with their worthy chiefs, trouble themselves as a rule mighty little."

Gevaert's "Instrumentenlehre" Strauss greatly admires, and wishes it to be studied in connection with the new version of Berlioz, but I notice (page 38) one point wherein he differs from the able director of the Brussels Conservatory. This is in respect to the indication of artificial harmonics. While the latter advises the careful recording of the fundamental tone, the point touched and the resultant harmonic, Strauss believes it scarcely necessary to write anything more than the tone to be obtained with an O sign above it.

No higher tribute could be paid the editor's literary style than to record its remarkable similarity to that of the author. Although the editorial notes are carefully marked throughout by a wavy line, the reader might easily forget this sign of demarcation and imagine that the spirit of Berlioz were dictating the movements of the pen. For example, to indicate one of the varied forms of expression possible to the strings pizzicato, we have a passage quoted by Strauss from Berlioz's "King Lear" overture, where, after a long, rapid figure for strings (arco), there suddenly comes a full chord pizzicato. This is the comment: "I always have the feeling at this place as though a string in Lear's heart, or, more realistically expressed, a cerebral vein of the half crazed king, had cracked."

Be it here remarked, that as Berlioz brings out theories and illustrates them from the best works then available, the editor usually amplifies them by extracts from modern writers, chiefly from Wagner, Liszt and Strauss. These excerpts are often rather lengthy, covering at times as many as fourteen pages, sufficing to give not only the context, but the mood of the piece in question.

The most important note in connection with the strings is that concerning the more recent treatment of the 'cello and double bass. Gevaert notes the growing tendency to separate these two instruments since Beethoven's time, but Strauss goes further and shows how, in the course of Wagner's career, with the improvement of valve instruments, it became possible for the low horns to double the bass, leaving the 'cello free to take the melody or an inner part. I wonder that in mentioning this fact he did

not show those very beautiful measures from "Tristan and Isolde" where, at the words of Brangäne, "Blaue Streifen steigen im Westen auf," the 'cello takes the sea theme, while bassoons and divided violas render the inner parts, fourth horn and double bass giving the organpoint on B flat (see score, page 15). This would also show the tendency to give the bassoons the middle voices in phrases of medium strength, rather than to let them double the bass, after the method of classical writers, a procedure very distasteful to Strauss, owing to their heavy, penetrating low tones. The bass clarinet or tuba being preferable for this purpose in many cases. In the closing measures of the first section of the first movement of Tchaikowsky's "Symphonie Pathétique" there are a few dying tones of the secondary theme of the bassoon marked *pppppp*, but, as the notes to be produced include low D, of course no performer can give them with the delicacy desired by the composer. Hence, wherever there is a bass clarinet in the orchestra, the phrase is entrusted to that valued servant.

This difficulty of making the sharp, penetrating lower tones of the double reed (oboe) family blend well with other wind and string instruments capable of finer tone gradations seems, in part at least, to have been vanquished, thanks to the efforts of the French instrument makers. I remember well when Theodore Thomas in 1883 first visited San Francisco and endeavored with fifty men to fill the vast spaces of the Mechanics' Pavilion. We watched with interest the little band at some distance, going through the motions of the opening measures of the "Tannhäuser" overture. I was somewhat startled to find that the first tones that we really began to hear were those of the oboe, giving forth the alto in the "Pilgrims' Chorus." But in using the French instruments, whose tones are as soft as one could wish, it is regarded as needful at times (Boston Symphony) to double their number to produce the required effect in forte passages. This seems a somewhat dangerous expedient, as the tendency will be to destroy the old time balance of power. Strauss, however, maintains that these instruments carry the tone even in forte passages, and warmly states his preference for French makers and methods to the German (page 198). The old table of oboe trills prepared by Berlioz, with its signposts of "Warning," "Dangerous," &c., is reproduced, with comments by the editor, showing how many difficulties have been removed and how the compass has been extended (even three lined a being possible!). And yet, although the dog's teeth have been pulled and the ice frozen over, so to speak, one may as well be a trifle cautious. The composer may even demand a trill on C sharp and D sharp, but the chances are that the majority of artists have not yet provided themselves with the improved instruments.

Among the experiments in attempting to enlarge the oboe family, Strauss refers with much enthusiasm to the Heckelphon (akin to the Alpine horn) and the contra-bass oboe. The latter "preserves the finest traits of the oboe tone in the very lowest registers, possessing nothing in common with the bassoon." The editor first became acquainted with this instrument while on a visit to the Brussels Conservatory, where he heard Mozart's G minor symphony performed by a group of twenty-two clarinets, viz., one in A flat, two in E flat, twelve in B flat, four

basset horns, two bass clarinets and one contra-bass clarinet! This suggested to him untold possibilities, such as a similar group of members of the flute family and a like one of the oboe species. One almost loses his bearings in the midst of this weird wilderness of tints and sub-tints.

While the composer of "Till Eulenspiegel" has employed effectively clarinets in D and recommends those in E flat and A flat, the brilliant tones of which in the upper register afford the wind an opportunity of being heard in a large orchestra of strings or brass," the average writer in America will do well to remain true to the old standbys in B flat and A. In one of my own compositions I registered the request for C clarinets in the score, but our best artists are such adepts at transposition that they always play the piece in question on a B flat instrument, and indeed it is becoming customary to allow even the one in A to fall into desuetude. Strauss says that the bass clarinet in A is so seldom used that he is often compelled to rewrite entire numbers for the one in B flat.

As in the case of the oboe group, Strauss has so thoroughly revised the tables of possible playable passages for the clarinet (and indeed all other instruments) that, when one is forced to rely on such data, he will be handicapped, if he be not familiar with these revisions.

Concerning the trombones and other heavy brass, attention is called to Wagner's consequential method employed in the "Nibelungen," where the contra-bass tuba is removed from his old trombone associates, to join the family of tenor and bass tubas devised by Wagner himself, the gap in the trombone group thus occasioned being filled by a bass, or occasionally a contra-bass trombone. Wagner's reason for creating a tuba quintet we find in Gevaert, namely, to permit the execution of slurred passages requiring a brassy character, the horns being too weak, while the trombones are able to render certain figures only approximately legato.

The most important chapter in the remodeled Berlioz is that devoted to the improved valve horn, ably discussed by the editor (see notes on pages 264, 275 and 279).

Some years ago, in an essay on "Schumann and the Modern Orchestration," I endeavored to show how the improvements in the piano in respect to sonority, extension of compass, &c., had stimulated Chopin and Schumann to the production of a style entirely new. All will remember how Chopin embodied in many of his works the characteristic rhythmic and melodic traits of the Polish folk music. In this procedure he was unavoidably compelled to employ novel and peculiar harmonic devices—to fit the curious contour of themes cast in the old ecclesiastical modes which were sometimes given an almost Oriental conformation. Chopin was thus led early in his career to free himself more and more from the traditions of the classical school, where, even in some of the favorite masterpieces, there is an emphasis placed upon tonic and dominant, which at the present day is hardly necessary—and might easily become distasteful.

This emphasis of tonic and dominant was rendered almost unavoidable in orchestral works of the classical period, owing to the inability of trumpets and horns to utter tones outside the limits of the nature scale, thus rendering a participation of the brass in any modulation of special interest almost impossible.

No less a master than Beethoven was sometimes cornered into doubling the weakest tone in a chord (see scherzo of A major symphony) merely because that tone chanced to be the only one common to the

new key—and that in which the horns were cast. To obviate this difficulty experienced in arranging effective phrases for trumpets and horns, in chords and keys other than tonic and dominant, two pairs were provided, each pair in a key of its own. Berlioz even suggested employing four different keys for the members of the horn quartet. But this plan did not meet with general approval, nor was it necessary, after the invention of the valve or chromatic horn.

Dr. Marx, the able theorist, was blessed with a charming liberal-conservative nature, which led him to command many of the innovations of his day, while at the same time strongly protesting against their abuse. In the fourth part of his "Kompositionslehre," which appeared in 1847, he freely quotes Berlioz, enthusiastically praises his poetic imagination, and accepts many practical suggestions of the French master, but the idea of four horns representing as many tone series is not to the taste of Dr. Marx. He even disapproves of the valve horn—firstly, because its tone was inferior in quality to that of the "nature horn" (this was true at the time, but the objection is now groundless); secondly, because there would be a tendency to write for the instrument passages not in keeping with its original character. He says: "The forest horn climbs around in bassoonlike spirals, while the heroic trumpet, like Hercules beside Omphale, spins some pastoral air or sentimental song in twelve keys." Nor was Dr. Marx by any means needlessly apprehensive. Who has not listened to orchestral effusions so overloaded with trumpet and deluged with horn that he has almost cursed the valvular invention as ruinous to art?

But there is the other side to the question. Whoever has experienced the thrilling force of Hagen's murderous motive, or felt the spell of Alberich's magic helm; whoever has heard the undulations of the sea theme in "Tristan and Isolde," where the sailors haul in the slack (Act I), or has compassionated the dying Tristan when he fancies he sees the form of Isolde "wandering through the ocean's meadows," will have inwardly thanked the composer. But whoever has absorbed these moods and considered how they were made possible to the auditor by means of the improved valve horn will surely feel a similar degree of gratitude to the inventor. No wonder, then, that Strauss says: "Since Berlioz, the greatest advance in orchestral technic has been due to the introduction and perfection of the valve horn." The editor, in addition to copious extracts demonstrating the versatility of the modern horn, its capacity for awakening a wide range of emotions, and the readiness with which it can be combined with so many groups of instruments, now in solo work, then in a middle part and again with the basses, gives numerous practical hints concerning its treatment which are invaluable to the young student. Of all living composers, doubtless Strauss is best qualified to enumerate these points, his father (the late first horn of the Munich Court Opera) having been one of the greatest virtuosos of the day. In the light of this fact it is interesting to read his opinion concerning the proper notation for the instrument.

It often happens that if a composer (fully conscious of the fact that all valve horns are normally in the key of F) venture to write for D horns when the piece in question be D, G or A, the executants demand: "Why does he not write for F horn, as they are obliged to transpose anyhow?" Next time if he employ horns in F, when the composition is in G, D or possibly even in B flat or E flat, he is sol-

emnly admonished that "he should write so that it is unnecessary to use so many accidentals."

The young student who is left to his own devices in beginning to orchestrate is probably as wise after studying the masterpieces as anyone else on this point. He finds in the later Wagner scores the key in the horn parts constantly changing; the French composers call for horns in G, F sharp, B natural, D flat, &c., seldom demanded or used in Germany or America; Dvorák remains true to the classic models, while Tschaiowsky writes throughout for F horns.

Strauss urgently recommends the Wagnerian system of making use of those keys in writing for horns which will require the fewest accidentals and give them the greatest number of nature tones, for the sake of the Partiturbild (score picture). It will be well to note here that they who write most effectively for horn and trumpet preserve as far as possible the old formulas which seem best fitted to the instrument. In pairs, therefore, we find chiefly octaves, thirds, fifths and sixths, wherever the situation will permit it. Strauss asserts that it is also easier for him in score reading to have the horns written as he suggests. In spite of what he says concerning the better notation for horns and the clearer "score picture," it still seems to me that we should do what we can to simplify matters wherever possible. Steps are being taken in this direction already by Weingartner and others in a far more radical manner. By following the outline of the Tschaiowsky scoring, in which clarinets and trumpets are in one key, ventral-horns and English horns in another, strings and the remaining instruments in a third, we have what is to me personally the simplest method of dealing with scorial complexity.

In skimming over the pages devoted to those orchestral odds and ends, the instruments of percussion, it is a pleasure to find that the editor is not enamored of kettledrum passages (especially *ff*) where they do not represent some tone of the harmony, although "the practical usage shows that the tone of the drums is too vague to disturb." He might have added that often, especially in the classics, even when the tone is harmonious, there is a tendency to drown all other instruments, when care is not taken by the conductor. In connection with bells there is naturally mention made of the "Parsifal" episode, in which great metal tubes are employed. The editor approves of the "Célesta" used by Charpentier in his opera "Louise," and thinks it might be well to introduce it in the Papageno aria in the "Magic Flute." Speaking of cymbals, he alludes to the fantastic effect produced by a roll with kettledrumsticks, *pp*, in "Rheingold," "the gentle sound of the gold." He admits the "knarre" (cricket) into the orchestral circle, but evidently draws the line at the xylophone (for particulars concerning which see Gevaert). A characteristic quotation from Verdi's "Otello" illustrates at one stroke mandolin, guitar and Italian bagpipe.

So numerous have been the alterations and improvements made by the organ builders of the past century, that this chapter has been entirely recast and ably revised by Professor Wolfrum of Heidelberg, which must be discussed by itself elsewhere.

In speaking of the harp, the editor begs the young composer not to use too frequently such titbits as harp tones, violin harmonics, schlagwerk, &c., as their constant employment deadens their effectiveness. To this class belong the stopped horn tones so lavishly used apropos of nothing in particular that a witty friend suggests "When in doubt, use stopped horns." Above all, Strauss urges economy. Among the many significant bits concerning the

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grouping and blending of instruments is the editor's mention of the strong overtones of the bassoon. He relates how in his "Tod und Verklärung," in an A flat minor chord, he was annoyed by a C natural generated by bassoon and double bassoon. This reminds me that a few months since, while listening to an excellent performance of Berlioz's "Requiem," I was similarly troubled in the "Hostias" by a discordant tone which seemed as though the flutes were out of tune in the B minor chord. As the artists otherwise had played with great clarity of intonation, I determined that the discord resulted from a friction of the D flat of the second flute and a D natural generated by the eight trombones, which gave the low pedal B flat (see example No. 1). This practical illustration shows why the old ecclesiastical composers were fond of closing minor pieces with a major chord, for, as Helmholtz mentions, they had noticed that the cathedrals favored the formation of overtones. In this connection I should like to refer to a kindred observation made by the editor, showing with what care Wag-



ner disposes his orchestral voices (prize song in the "Meistersinger," &c.) to prevent the generation of overtones. This secret was possessed by Chopin and utilized by him, and later by Schumann in writing for the piano, but was undiscovered, or at least frequently ignored, by Brahms and his followers.

Where is the person of imagination who does not recall with pleasure that hero of his childhood days, the magician and prestidigitator? Devoid of all apparent mechanical assistance, he calls forth from space the products of the mineral, vegetable and animal kingdom. Charmed by these achievements, the young admirer procures a work on the black art, studies it and prepares an entertainment for his friends. One by one, as his feats fall through and the illusions fail, the incipient artist sadly realizes that it is easier to remove the veil of Isis than to mystify the public without great practice and experience.

So it is with the art of orchestration. The beginner, enchanted with his Berlioz, sees the musical possibilities of a certain poem or legend. He symphonizes. At the first rehearsal he finds something is the matter—indeed, several things. Why will the bassoons play forte in the low bass when the composer has marked the passage *ppp*? Why do the low horn tones sound so foggy, and wherefore do the high flute and clarinet sound so shrill? Somehow, at the public performance, the audience is "not convinced." If the composer be of such a temperament that he can take a hint or two, he consults with the executants and accommodates his music to their various abilities. He secures another performance and is gratified to learn that "the work gains on a second hearing."

In his preface, which contains much profitable matter, Richard Strauss accents the greater value of practical experience over theoretical book learning: "The orchestral musician instinctively knows better how to write for those instruments which he constantly hears than the pianist 'So-and-So' or the witty critic 'Nie und Nimmer.'" We are all familiar with this argument, and know its truth. At the same time there is a tendency on the part of orchestral executants to make their ideas fit their instruments, whereas the men of imagination, unblest with this routine, force the technical passages to conform with their ideas, as did Wagner in the "Feuerzauber."

In looking over the list of illustrations, one misses the names of the modern French school (save Bizet and a bit from "Carmen"), nor is mention made of Tchaikowsky or Dvorák, the Beethoven and Schubert, respectively, of Slavonic music. That there is no especial slight intended is quite evident. Bizet's name occurring but once may be due to the fact that "Carmen" has not been accessible to the public until its recent publication by the House Peters. As for Tchaikowsky, his works are characterized by such logical development of melodic motives and harmonic designs, together with a microscopic accuracy of orchestral detail, that they obviously do not appeal to the editor. He says (page 50) that Berlioz's scheme for dividing the violins to facilitate the execution of difficult passages is a feature of what might be termed the "classical instrumentation," e. g., accurate detail work of chamber music transferred to the orchestra. Compared with



the al fresco treatment in the "Feuerzauber," Strauss finds the same analogy as exists between that Florentine school of artists in the fifteenth and sixteenth centuries (whose style was an outgrowth of miniature painting) and the broad school of Velasquez, Rembrandt, Franz Hals and Turner, with their half tints and differentiated light effects. Hence the wave figure from "Rheingold" seems to him a trifle stiff and precise (cut 2).

In view of the so called "modern German" coloring which has thus been given to the work of the romantic Frenchman, we should realize that many of the new illustrations show as a matter of fact Berlioz's influence. At the same time the student should, in connection with this revision, study the scores of the modern Slavic and French schools. From the one he can learn how Beethoven's principles of symphonic work can be made to apply to novel melodies and harmonic material, while from the other he can learn delicacy of outline and humaneness in planning orchestral accompaniments for the voice of the average operatic singer.

BERLIN, October, 1905.

WHAT do American artists and composers do after they are hammered, pounded, roasted and rent by the New York daily newspaper critics? Do they retire from the musical profession, do they commit suicide, or heave coals for a living, or hide themselves forever by living in Weehawken? What do they do? Why, they continue to appear publicly as before, many of them are popular favorites in America, and half a hundred or so enjoy the enthusiastic patronage also of the European musical public. "Pay no attention to New York critics and let the public decide," as the motto says which Mary L. Webb, Otie Chew's manager, has adopted for the guidance of her managerial career. Offers for engagements are pouring in on Otie Chew from all parts of the country. Out of town musical people are eager to show their indifference and even contempt for the bad Otie Chew notices which THE MUSICAL COURIER reproduced last week from the local daily newspapers. If we had not printed those notices no one outside of New York would have read them, and consequently the curiosity to hear Miss Chew might have been slight. As it is at present conducted, the musical criticism in the daily press defeats its own ends and is absolutely ineffective. New York dailies are not read in Kaskaskia, Kenosha, Kalamazoo, Kokomo and Kankakee, and every one of those places is good for a \$100 concert or even more, if the artist be properly advertised in THE MUSICAL COURIER. Our "parallel columns" were an inspiration, and are the most powerful weapon this paper has ever had with which to fight the cause of its adherents and help them to acquire fame and to make money.

ONE of Richard Strauss's best press agents is the music critic of the New York Tribune. We do not know whether he is paid for the work or not, but his propaganda is constant and highly effective. For instance, after the recent performances here of Strauss' "Heldenleben" the Tribune critic went on criticising for a week, and was so deeply impressed with the music that he alluded to it again and again, even in his reports of other concerts. For instance, after listening to a soirée of old music and hearing a symphony by Stamitz, our German friend on the Tribune wrote:

SWEET MUSIC AND SOUR GRAPES.

True, the crescendos, pianos and fortes which used to challenge the wonderment of the listeners to the Mannheim Orchestra, which Stamitz directed, did not seem startling, but neither does the forte chord in the infantile andante of the "Surprise" symphony make its hearers jump in their seats as Haydn thought it would. Now we can endure the noises of Bedlam in the concert room; even the racket of Richard Strauss' "Heldenleben" does not drive more than a score of people out of doors at a Philharmonic concert.

Again, after the Boston Symphony concert (Wagner program), the same Teutonic gentleman was moved to remark:

It was again an occasion when all who are trying to uphold the standard of the beautiful in art against the assaults of the champions of ugliness ("for truth's sake"—heaven save the mark!) were entitled to rejoice. Of energetic utterance, of large sonority, there was enough to satisfy even those who were thrown into conniption fits of ecstasy by Strauss' "Heldenleben" on Friday afternoon; but it was energy and sonority saturated with that euphony which comes from the refinement of each individual voice of all vulgar alloy and the homogeneous and symmetrical blending of all the constituent elements of harmony.

The points of interest in those two quotations are many, and offer a wide field for investigation to the student of music criticism in all its literary, local and financial phases. In what manner does the Tribune critic act as Strauss' press agent when he writes against that composer's music? Nothing simpler. After all the exposures which have been made in these columns regarding the Tribune critic's business connection with artists and local musical institutions, THE MUSICAL COURIER naturally has no faith in the disinterestedness, sincerity and musical value of his writings on music and performers. There are others who agree thoroughly with this estimate of the Tribune critic as a critic. THE MUSICAL COURIER has come to the conclusion that a good way for it to judge of the value of anything musical—when this paper is too lazy to use its own excellent judgment—is to see what the Tribune does not say. If the Tribune notice is good, THE MUSICAL COURIER is convinced that the artist or the performance was not; if the Tribune notice is bad then THE MUSICAL COURIER feels sure that the person or the event was of unusual artistic importance. The Tribune critic has never been engaged by Richard Strauss to "annotate" his compositions or to write biographies or "programmatical analyses" for him. The Tribune critic was barred from all financial interest in the Strauss concerts given here two seasons ago. The Tribune critic was not invited to the Strauss dinners given at several of the prominent New York clubs, and Strauss made no presents of money, or jewelry, or furniture, or paid up mortgages to any newspaper men while he was in New York. What has all this to do with the value of the Strauss criticisms in the Tribune? Nothing at all; that is why we mention it. There would have been nothing wrong in the act of the Tribune critic had he accepted money from Strauss for "program notes" or "annotations" or "analyses" or biographical notes. That would have been business, and business per se is certainly not dishonest. But can a man who plies such an industry, and is more or less dependent on it for a living, view with equanimity the giving of that sort of work to a competitor?

The question must be answered by everyone according to his own lights, and the answer of THE MUSICAL COURIER has been published too many times to need re-iteration now. The fact that the Tribune critic goes out of his way to slash Strauss—as is proved by the foregoing quotations—augurs that he feels especially bitter toward that composer. Is a bitter man a good critic? If you knew that a critic felt bitter toward a certain individual, would you not, when you read the former's criticism of the latter, make allowances for human nature, and read "white" where the critic said "black" and "good" where he said "bad." That is why THE MUSICAL COURIER considers the Tribune critic perhaps an unwilling but certainly an excellent press agent for Strauss. So do others.

The quotations themselves are not without much unconscious humor on the part of the writer. What is proved by the fact that a score of persons left the hall during "Heldenleben"? In the first place, their departure does not prove that Strauss is an ass. Far more is the shoe on the other foot. And, then, how does the Tribune critic know that those persons left because they could not stand the racket? Did they tell him so? "Heldenleben" was the last piece on the program, and it is one of the longest works of Strauss. Is it not possible that those twenty were hurrying home because of the lateness of the hour?

We do not claim to be as intimately acquainted with the sounds of Bedlam as the Tribune critic appears to be, therefore we cannot dispute his comparison on that point.

It is screamingly funny to read that the Wagner concert was "an occasion when all who are trying to uphold the standard of the beautiful in art against the assaults of the champions of ugliness were entitled to rejoice." How long ago is it since that very thing was said against Wagner? Look up old files of the Tribune.

We fail to find the word "conniption" in any dictionary. The Tribune critic must have brought it with him from Cincinnati, where the expression was much in vogue at old time quilting bees.

And will some kind friend explain this balderdash: "It was energy and sonority saturated with that euphony which comes from the refinement of each individual voice of all vulgar alloy and the homogeneous and symmetrical blending of all the constituent elements of harmony." There's music criticism for you in the year 1905—about the tenth in the reign of Richard II.

SAYS the New York Sun: "The purpose of criticism, as this writer has again and again declared it, is to hold up the standards of high art and to ask people to employ their brains in listening to music." Isn't it necessary for the critic to have any?

MORIZ ROSENTHAL will go to Nice (Riviera) after he has finished his European engagements this season, and intends to finish a piano concerto there on which he has long been working.

VINCENT D'INDY and Engelbert Humperdinck were expected to arrive in New York yesterday, November 21, aboard the Kaiser Wilhelm der Grosse.

THE Worcester Festival realized a profit for its guarantors this year. This news is remarkable enough in itself without further comment.

A CAREFUL census reveals the fact that only three and one-half musicians do not read THE MUSICAL COURIER.

A New Comic Opera.

ANTON HEGNER, the 'cellist, and Jack E. Appleton, a well known newspaper man of Cincinnati, have signed contracts to write a three act comic opera, to be finished by September 1. The plot of the opera is original and on American themes. This new work of two talented men is something the musical public will anticipate with pleasure.



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Public Opinion says: "What the world needs from time to time is a vigorous shaking up. Ready to hand is Shaw, the Human Duster, to turn us inside out and discover if we are really there." A scolding housewife, as it were. Ibsen's dry chemical cleaning process is better and not nearly so noisy.

Next week comes Thanksgiving Day. Has the American musician anything to be thankful for? Send answers to Friend, care of MUSICAL COURIER. All communications treated confidentially and returned if desired.

The Opera is operating. And now for daily descriptions in our diurnal public prints of the "stars" and their cavatinas, caprices, cats and corsets.

It was strange that the German United Singing Societies did not perform for Prince Louis of Battenberg while he was here. They seldom miss a chance. Is the 100,000 men story true, after all?

It is reported that John D. Rockefeller, the 'cellist, will have an income of \$40,000,000 this year. We had no idea the 'cello was such a popular instrument.

Carnegie, of the Philharmonic Society, says that

he doesn't like Richard Strauss' music. Carnegie says many queer things. For instance, on landing in New York last week he told the reporters that he would rather be a poor man's son than the descendant of thirty dukes. Thirty! Who wouldn't? The information that Carnegie doesn't like Strauss' music is being kept carefully concealed from the great composer.

The Chicago Orchestra, under that splendid leader, Frederick A. Stock, is giving two concerts a week to crowded houses, and private advices just received from Chicago state that a third concert, on Sunday afternoons, will in all likelihood be added to the schedule next season. One of the beautiful things about the great Lake City is the way it supports its local musicians and their endeavors. When Theodore Thomas died, young Stock, a member of the orchestra, who had shown his ability with the baton as Thomas' assistant, was quietly chosen temporary successor to the great man and told to "go ahead and keep the orchestra up to the Thomas standard. You know what that is." One of Stock's salient virtues is modesty, and another is close-mouthedness. He went about his duties forthwith and played the programs which Thomas had mapped out for the season. The Chicago newspapers and the Chicago public gave Stock what Roosevelt would call "a square deal." They did not revile him for being younger than Theodore Thomas, and they seemed to see no crime in the fact of his being an American. In such a congenial atmosphere Stock's exceptional gifts quickly revealed themselves. He had sat literally at the feet of the master for many years, and had watched his manner and his methods. He knew the Thomas readings to a hair, each phrase, each accent, each shade of expression. He had dreamed always of being a leader some day, had studied for it, and was studying then. To himself he dared to whisper: "I can do it"; to his friends he said never a word. His practical experience with the baton was gained on the long festival tours of the Chicago Orchestra, when Thomas stayed behind, and Stock often led two concerts a day for weeks at a stretch. The soloists at the home series of the Chicago Orchestra knew well the mettle of the young leader, for Thomas had come to rely on him more and more, and always handed the baton to his assistant when the concertos and arias were to be accompanied by the orchestra. Then, without much warning, the tired old veteran passed away one day, and Stock found his dream come almost true. Almost, for they put him on trial at the beginning of his conductorship. To read his scores as Thomas read them was not enough for Frederick Stock. He was en rapport with the music he played and with his men, mostly young, like himself. An element of life and enthusiasm, which had long been lacking, was brought into the Auditorium concerts. Chicago had not prejudged Stock, but now it was willing to give him his due. The newspapers had not howled him down because his name was short and his hair, too; they did not find that because he was trained in Chicago he "lacked authority" and "that grasp of directorial detail which," &c. They measured Stock's ability by the music he made, and when they found that, musically considered, he was altogether the man for the place, they said so, and were emphatic in the manner of their saying. The public made the Chicago Orchestra permanent; the directors made Stock permanent, or practically so. Chicago has formed a strong love for Frederick A. Stock, and whom Chicago loves it loves with the ardor and the constancy of the West.

Not once during Stock's period of probation after Thomas died did any representative Chicago newspaper suggest a European conductor for the position. The New York papers attended to that phase of the situation, and for several weeks appointed a new European conductor each morning as head of

the Chicago Orchestra. Query: Suppose the Thomas situation to have been duplicated in New York. Would any local Frederick A. Stock have



MENGELBERG, OF AMSTERDAM.

succeeded to the leadership? Would his fellow players have allowed him to attempt anything so ambitious? Would the newspapers? What would they have said about the things he should have done had he not done them as he felt the critics would not have had him feel they should have been done. Wow! Lucky Stock, to live in Chicago.

Go West, young Musicus.

"Richard Strauss' music will be appreciated when chaos reigns supreme."—Tribune.

A little over a week of the new season has passed and New York heard of Richard Strauss' works: Two songs at the Sembrich recital, four songs at the Gwilym Miles recital, "Heldenleben" (two performances) at the Philharmonic concerts, and "Tod und Verklärung" at the Boston Symphony concert. Chaos must be reigning supreme in New York. Had you noticed it?

Mynheer Mengelberg is a man worth going a day's march to meet. He is the sort who lets his eyes rest full on yours when he talks to you, and claps palm to palm when he shakes hands. And that's the way he leads an orchestra. There is no question about Mengelberg's worth as a musician; he is an intimate friend of Strauss. That composer dedicated his "Heldenleben" to Willem of Amsterdam, and said of him: "No one conducts it as well as he does." A truer musical bill has never been found in favor of anyone. Mengelberg has gone home to Europe, but he is still the talk of the town, and many members of the Philharmonic have made a notch in their memories, the easier to recall his name when there is talk again of a permanent conductor for the society. The interviewer did not get much out of Mengelberg; a redhaired man is always cunning, and when he is a Dutchman besides, the combination is a hard one to beat.

"What do you think of Weingartner?" the present scribe asked Mengelberg.

"Ah, a fine composer," he said.

"And his conducting?"

"Ah, fine, too."

"How do you like Mahler?"

"An excellent conductor."

"And his compositions?"

"Ah, excellent, too."

"I see that you had to come all the way to America in order to learn from the critics how to lead Schumann."

"You know Schumann is really not easy to lead," replied the conductor, smoothing the brim of his hat with his forefinger.

The interviewer looked hard at him, but Mengelberg never so much as moved an eyelid. About Wolf-Ferrari, Thuille, Hausegger, Böhe, Schillings, Pfitzner and Reger the friend of Strauss was equally enthusiastic.

"Reger is very involved in his music, is he not?" was one of the questions at the close of the interview.

"He always knows what he wants," answered Mengelberg.

"Do his hearers always know?"

"Ah, that is a joke," was the reply; and Mengelberg laughed politely.

The musical game as they play it in Europe now is full of devious nuances, and a prima donna conductor must know the moves thoroughly, in order to keep all his alleys protected. Willem Mengelberg is one of the elect and New York has not yet done with him.

The musical postal reproduced in "Variations" this week was sent to THE MUSICAL COURIER. On the card are the signatures of Alberto Jonas, Mark Hambourg, Boris Hambourg, Elsa von Grave-Jonas, Gisella Gross and Arthur M. Abell.

Wilson G. Smith, of Cleveland, contributes for the readers of THE MUSICAL COURIER what he calls "A Comparative Rubaiyat." It is in verse and runs as follows:

The Critic's version:

A bunch of knowledge underneath the hat,
A trenchant pen, the courage of conviction that
With neither if, nor and, but spoken pat—
Soon tells the posing artist where he's at.

The criticised:

A woeful lack of knowledge 'neath the hat,
A sneering pen, conceited, blind as any bat;
A thing of envy, malice and all that—
These tell the public where the critic's at.

"The above express the opposed viewpoints of the same old story," continues Mr. Smith, "and the real complications arise from the fact that both versions can be verified on any and all occasions. In the

Besides, genuine art needs no criticism, neither does honest criticism degrade real art. So on with the dance and 'up with the prices'! Art is regulated by its monetary equivalent. The higher the art the higher the price. So, again, 'up with the prices' till they also soar in the higher altitude of art. Put them in juxtaposition—high art, high prices; high prices, high art. And in the wake of it all high living and high thinking. Selah!"

Wilson is such a cheery optimist.

Sarah Bernhardt arrived in New York on Sunday, and made her Chicago debut on Monday. "I have been traveling incessantly for 9,000 miles, in order to keep my engagement in Chicago," she said: "from Rio de Janeiro to Marseilles, thence to Havre and so on to New York." Kipling traveled 3,000 miles in eight hours, according to his aeronautic story in a magazine this month. But all that cannot hold a candle to Emil Sauer's achievement several years ago. He gave a recital in New York on March 2, sailed for Europe on March 3, and played in St. Petersburg on March 5! Of course, the Russian calendar is thirteen days behind our Gregorian count.

Why did Reisenauer arouse that Schubert sonata from the deep sleep of oblivion? It is "Hausmusik," and it froze to death in the vast spaces of Carnegie Hall.

On December 30 the Russian Symphony Orchestra will give a "novelty" program: Borodin's "Unfinished" symphony, Arenski's violin concerto, Rimsky-Korsakoff's "Christmas" suite, Zolotaryoff's "Rhapsodie Hebraïque," and arias from Rubinstein's "Demon" and Tchaikowsky's "Pique Dame." The soloists are to be Campanari and Maud Powell.

"Music should be brought to the people." No, the people should be brought to music, even if they have to be pushed. LEONARD LIEBLING.

SPEAKING of his projected national theatre, Heinrich Conried puts forth this argument: "The American Shakespeare who is to raise dramatic monuments to our national heroes is still unborn, or, if living, lives in obscurity, barred from the stage which either cannot or will not recognize him. Give us a national theatre, and, soon or late, we shall have our American Shakespeare." Why



A MUSICAL POSTAL.

meantime critics draw their usual stipend, and high priced artists hold up managers and the unsophisticated public. 'Up with the prices,' for high priced artistry ought to command high priced criticism.

bother when we have George Ade, Mr. Dooley and Dr. Cyrus Townsend Brady? They are greater than Shakespeare, because they make more money than he ever did.

WHO WAS BEETHOVEN? BEETHOVEN'S only opera, "Fidelio," was produced for the first time 100 years ago Monday, November 20. The premiere occurred at the Theatre An der Wien, in Vienna, November 20, 1805. Here is the original cast:

Don Fernando, Minister.....Herr Weinkoff
Don Pizarro, Governor of a State Prison...
Herr Meier
Florestan, prisoner.....Herr Demmer
Leonora, his wife (under the name of Fidelio)...
Fräulein Milder
Rocco, chief jailer.....Herr Rothe
Marcellina, his daughter.....Fräulein Müller
Jaquino, turnkey.....Herr Cache
Captain of the Guard.....Herr Meister

Very likely "Fidelio" is not the kind of opera that New York society wants, for if this beautiful work did appeal to our Four Hundred, the artistic instincts of Mr. Conried would certainly have favored Beethoven's opera for performance the opening night of the season, which this year happened to fall on the 100th anniversary of the initial presentation. Mr. Conried is a rigid observer of the artistic proprieties, and his bump of reverence is large. But what cares our gilded circle for "Fidelio," for Beethoven, for art or for anything but itself? Instead of "Fidelio," the opera opened last Monday evening with the glittering, lurid and sensual "La Gioconda." "Fidelio's" 100th birthday may go hang, and its composer, too (were he alive), for all New York society cares. Horse Show is just over, and the intellectual strain of that tiring week must be relieved with lighter entertainment than "Fidelio," which tells a tale of domestic devotion and conjugal love. "La Gioconda" is noisy, too, and not so likely to interfere with opening night "how de dos?" and "when d'ye get backs?" Mr. Conried is dealing with a fine lot in the boxes at the opera, and he knows it.

"It is the misfortune of a professional music critic," says the Springfield Republican, "to have to hear much more music than is good for one, with the result of staleness and musical dyspepsia, and a nervous desire for short programs and sensational novelties. To be offered mere music by standard composers, played or sung with modest skill, serves to such a jaded listener very like an insult. How ungracious, for example, is the New York Tribune's reception of Marie Hall, the English violinist." (Here follows a quotation from the Tribune criticism.) "When the grudging praise has been picked out—talent, brilliant technic, strong, precise bowing, full vibrant tone, lucid enunciation, gratify-

ing taste, &c.—it is clear that this young pupil of Wilhelmj and Sevcik is a violinist worth hearing, whose visit to America should be welcome. What was the trouble? Well, in the first place, the planets were not dislocated by her playing. In the second place, there was 'no large proclamation of an artistic evangel.' In the third place, there was nothing to hear with amazement. And, finally, the program was too long. The internal evidence indicates that the artist was much better fitted to give pleasure than this particular hearer to receive it."

WHAT TO DO.

BRIGHTON AVENUE,
EAST ORANGE, N. J., November 10, 1905.

To The Musical Courier (Grouch Editor):

The American composer can become known only through the medium of printed compositions. At present it is impossible to get any larger work published except at the composer's own expense, and, as the cost of issuing a piece of the sonata style is upward of \$100, with orchestral scores costing a vast deal more, the impecunious composer is consigned to oblivion, as manuscript compositions are obviously without the vogue of printed ones.

It has often occurred to me that some philanthropist might use his money to good purpose by establishing an endowment fund to pay for publishing meritorious works for composers who are unable to afford it. Most serious compositions prove poor sellers, and for this reason no one can blame the publishers for refusing to handle them without reimbursement.

Another great need is a school with a department devoted to practical instruction in instrumentation, i. e., in which young composers' attempts at orchestration are tried and criticised. Any American composer of high aims and ambitions, reading the Tchaikowsky biography, would grow green with envy at the advantages offered that great man during his student days by Nicholas Rubinstein, the Moscow Conservatory, &c. Where is the great American composer to come from, when rising genius has no chance to expand? A rosebush will not blossom in a desert, however healthy the quality of the plant. CLARA A. KORN.

PLAINFIELD.

PLAINFIELD, N. J., November 18, 1905.

MUSIC lovers were favored this week by an artistic song recital given by J. Edmund Skiff, tenor and vocal teacher, of this city, assisted by Dolores Reedy, mezzo contralto, of New York. The audience tested the capacity of the auditorium of the First Methodist Church. Mr. Skiff was in good voice and sang with a free and responsive method, bringing into play all the colors which are possible in the human voice. His interpretation of Von Flitz's song cycle "Eliland" was given with dignity. The song by Strauss, "Traum durch die Dämmerung," was one of the most delicious bits of the evening. In strong contrast to this, and that which probably pleased the audience better, was a little serenade by Aldrich. Miss Reedy came in for her full share of appreciation. Her warm mezzo contralto voice was keenly appreciated. Mrs. Cara Aarup Greene added charm to the evening by her accompaniments.

REISENAUER'S RECITAL.

ALFRED REISENAUER'S success at the opening concert of the New York Symphony series led to such an insistent demand on the part of his admirers for an immediate recital that the great pianist consented to make a solo appearance in advance of his prearranged New York schedule, and therefore gave his special recital last Sunday evening, November 19, at Carnegie Hall. This was the program:

Sonata, op. 53, C major.....Beethoven
Sonata, D major.....Schubert
Nocturne, E major, op. 62, No. 2.....Chopin
Mazurka, C sharp minor, op. 30, No. 4.....Chopin
Impromptu, G flat, op. 31.....Chopin
Etude, G flat, op. 25.....Chopin
Maiden's Wish.....Chopin-Liszt
Paganini Etudes, Nos. 1 and 2.....Liszt

Reisenauer never played better in New York than he did last Sunday evening, and his finished pianism delighted the large audience as much as his masterful manner impressed them. One feels that Reisenauer's rightful place in this world is before a concert grand piano, for he makes it plain that the keyboard yields up to him its very soul. He penetrates to the marrow of the thing he interprets, but his warm musical temperament saves him from being only an analyst. He has poetry, and rich, pulsating life vibrates in the song which he draws from the piano. Technic is never apparent as a separate element in his performance; only the results appear, and they are truly magnificent. His musical declamation is broad, authoritative; over all is shed the radiance of a rich imagination, and the love of the artist for the thing he does. Reisenauer seems always to be playing improvisations, and not works written by other men, and by him memorized and reproduced. There is no higher art than that on the piano, and only a few men and women in this world may achieve it. There is no need to tell how the separate numbers of his program were played by Reisenauer. It was one long rare artistic feast for the listener, from the opening piece to the last encore, and of the latter there were plenty, and would have been more had Reisenauer given himself over to the amiable tyranny of the audience. They lionized him, a lion of the piano.

Blumenschein Made Director.

(From the Dayton Daily News.)

PROF. W. L. BLUMENSCHIEIN, for years the director of the Philharmonic Society and director of the Cincinnati May Festival Chorus, was on Monday evening tendered the directorship of the Dayton Choral Society, which has just been formed with a membership of 230 singers, and the position was formally accepted by him. The choice of the committee is an eminently satisfactory one, as Mr. Blumenschein has the knowledge and experience necessary for the work to be undertaken, and as a conductor, composer and musician he is widely known. The late Theodore Thomas paid Mr. Blumenschein a splendid compliment on several occasions, and particularly upon his work with the Cincinnati May Festival Chorus, which he trained for the festival. Mr. Blumenschein for many years was the director of the Philharmonic Society, and some of the finest concerts ever given in this section of the State were given by the society under his direction.

Damrosch at the Hippodrome.

THE Hippodrome now has been tested as an auditorium for symphony orchestras and found satisfactory in every respect, both by the performers and the listeners. Walter Damrosch and his New York Symphony Orchestra made the experiment last Sunday evening, November 19, and it was in every sense of the word a highly successful trial. The acoustic properties of the hall are astonishing, and not only is every dynamic shade accurately transmitted to the very ends of the vast space, but there is no semblance of an echo or a blur even in the most strenuous orchestral climaxes.

The program contained a "little of everything," from Meyerbeer to Wagner, and was led by Damrosch with all of his customary care and interpretative charm. The audience packed the Hippodrome's capacity to its utmost and shook the rafters with joyous applause.

The soloists, all excellent, were: Ada Soder-Hueck, soprano; George Barrere, flutist; David Mannes, violinist; Leo Schulz, cellist, and Leon Leroy, cornetist.

Mrs. Buckhout to Sing Old Songs.

JENNIE HALL BUCKHOUT, the dramatic soprano, has been engaged by the People's Symphony Auxiliary Club, Franz X. Arens conductor, for its second concert, which will be given at Cooper Union, November 28. She will sing three songs of the eighteenth century, "Non posse de Espera," by de Luca; "The Violet," by Mozart, and "Polly Willis," by Dr. Arne.

SUNDAY CHAMBER CONCERTS.

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MUSICIANS CAN RECOVER.

New York, November 20, 1905.

Editor Musical Courier:

In reference to the communication addressed to you by Mr. Otto Du Pernel, of Buffalo, N. Y., under date of November 12, 1905, I would say that the writer has been misinformed. I am unable to find any rule of law which prevents a musician from recovering the value of services rendered.

Contracts are either expressed or implied. Where the terms of a contract are definitely agreed upon either orally or in writing the courts when called upon to do so will enforce the same. Where one accepts the services of another he impliedly agrees to pay the reasonable value of such services unless the services are performed under such circumstances as to conclusively show that they were intended to be gratuitous.

It is the quality and the amount of the work, labor or services performed that determine their value. A musician is just as much entitled to recover the fair and reasonable value of his services as a physician, artist or sculptor.

Where an action is brought by a person to recover the value of his services the value of such services is established by the testimony of persons qualified to give an estimate. The value of a doctor's services are determined by the testimony of other physicians. The value of the services of a musician would be determined in court by the expert testimony of another musician.

In arriving at the value of professional services, whether the same be performed by a lawyer, doctor, musician, artist or sculptor, the courts will take into consideration all of the circumstances, including the professional standing or eminence of the person who performed the services. In the eyes of the law the services of one who by ability and experience has risen above the ranks of the profession to which he belongs is entitled to greater pay for his services than one who has not attained that distinction. It is an error, therefore, to say "a musician is the only individual who is unable by law to collect the price due him."

Very truly yours, JOHN E. JUDGE.

What!—Boston Pharisaical?

(From the Boston Journal.)

THE NEW YORK MUSICAL COURIER, which generally has something to say every time it is issued, gives our town this quite unexpected whack in its current number:

"The Boston professional musician owes it to himself and herself to get outside of the provincial mutual admiration atmosphere of the town. It is bad enough in New York, a city of 5,000,000 people—considering the Jersey suburbs—how much worse must it be in Boston! Every town has the greatest pianist, the greatest singers, the finest orchestra, the finest organist in the world. Why not get out into the world and try to ascertain if that is so. It may not be after all."

We don't know how lately Brother Blumenberg has been here to investigate the state of mind of our musical set, but we fancy it must have been a long time ago when we had more to brag of than now; when our music critics were in the bloom of youth; when the Kneisel Quartet was our truly own; when John K. Paine was writing things and E. A. MacDowell lived here; when Ferruccio Busoni, one of the greatest of modern pianists, was slowly starving of neglect in these precincts, and when the Ancients were still "en rapport" with the Salem Cadet Band. Those were halcyon days, and very likely we used to boast of 'em.

But now we are chastened, because New York has gobbled so many of our treasures and Herr Conrad declines to

give us any more \$5 opera. We admit that our Symphony Orchestra is pretty fair, and that the Cecilia and the Handel and Haydn can pipe out a few tunes acceptably. Further than that, however, we decline to go. Blumenberg ought to come over and try another whiff of our "atmosphere."

GRACE MUNSON IN CONCERT.

GRACE MUNSON, the contralto, who is making a success in concert and oratorio, has an enviable list of engagements booked ahead for this season, and will have excellent opportunities to show what can be achieved by an American-taught singer.

Miss Munson's voice is a real contralto, deep, rich and



GRACE MUNSON.

full throughout its compass, the lower tones of which are unusually strong and mellow. It is especially fitted for the interpretation of oratorio roles that were originally intended for the contralto voice, but have often of late been transposed to suit mezzo-sopranos. A prominent oratorio conductor, upon hearing Miss Munson sing an aria that was

written for a very deep voice declared that she had a promising career in oratorio before her, as there are few such voices in this country for that branch of singing.

Another point that is in Miss Munson's favor is her conscientious attention to diction, the disregard of which has marred many a singer's chances. She has also the extraordinary combination of voice, temperament and musical intelligence, that together with personal charm makes her recital work particularly pleasing.

Miss Munson received her musical education in Mr. and Mrs. John Denis Mehan's studio, and in speaking of her recently Mr. Mehan declared that she was one of the most earnest and faithful pupils he ever had and would assuredly become a representative American singer in both concert and oratorio, and perhaps in opera if she elected to take up the task.

During the next two months Miss Munson will sing in concerts in Newark, N. J., Derby, Conn., as well as New York and Brooklyn. One of her most important engagements is that with the Theodore Thomas Orchestra of Chicago, with which she will tour for three weeks beginning May 7.

As a versatile singer Miss Munson's ability has been recognized in her appearances with such organizations as the Orpheus Club, Philharmonic Orchestra, Eintracht and Schumann String Quartet, all of Newark, N. J.; Haydn Orchestra, of Orange, N. J.; Schubert Club, of Jersey City; Amphion Glee Club, of Hoboken, N. J.; Union League Club, of Brooklyn; Oratorio Society, of Goshen, N. Y.; Orpheus Club, of Paterson, N. J.; Scottish Society, of New York; Wednesday Musical Club, of Bridgeport, Conn., and by the Victor Herbert Orchestra, of New York, in addition to numerous private recital engagements during her brief career.

Some of her most recent press notices are:

There was a large audience in attendance at the concert given by Sam Franks' American Symphony Orchestra, assisted by Grace Munson. The contralto's selections also proved a rare treat.—Evening Post, Bridgeport, Conn.

The orchestra of Sam Franks was assisted by Grace Munson, the contralto, who sang several selections. She has a beautiful voice, rich and flexible, and was enthusiastically encored after each appearance.—The Standard, Bridgeport, Conn.

Miss Munson has a beautiful voice of pure tone and a command of style which promises well for her future.—Free Press, Detroit, Mich.

Miss Munson has a rarely beautiful voice of rich tone.—Tribune, Detroit, Mich.

Miss Munson has a full, deep, rich contralto, and is one of the best known and most successful concert singers of the day. In her first number, "Ahi mon fia," from Meyerbeer's "Le Prophète," the depth and full richness of her powerful voice were at once discerned. Many qualities that belong only to great singers are possessed by this soloist, and last night's audience was most enthusiastic.—Evening Journal, Jersey City.

Max Wertheim has succeeded the late Max Bendheim as vocal instructor of the Bendheim studios at 269 West 113th street. Mr. Wertheim was formerly the leading tenor of operas in Berlin and served as vocal instructor in the Berliner Conservatorium.



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"THE SANBATE OF THE CELLO."—Sunday News, Charleston, S.C., February 12th, 1905.

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AS the home of comic opera the Casino long bore the distinction of presenting only that branch of musical drama, and as a general thing the best of it obtainable. In fact, following the old building's opening in 1882, with Strauss' "Queen's Lace Handkerchief," the stage of this theatre was occupied by a greater number of famous comic operas and comic opera singers than that of any other theatre in the country.

It was probably the original intention of the Shuberts to continue to devote the Casino to comic opera, but with the rebuilding and costly renovation of the theatre this fall, the exigencies of the occasion brought about the change that finds that frothy but musically attractive production, "The Earl and the Girl," in the golden auditorium.

It is a worthy successor of the "Florodora" type of musical play. The score and libretto writers, Seymour Hicks and Ivan Caryll, however, failed to provide as many or as high a class of solos as the former work did, and more's the pity, for the well chosen cast in "The Earl and the Girl" can do much better work in a comic opera way than the authors have licensed them to attempt.

Templar Saxe, Zelma Rawlston and Amelia Summer-ville made the best of their small opportunities, and sing their roles with an enthusiasm worthy of a better score. Both Zelma Rawlston and Templar Saxe know how to sing, and the former is an object lesson in excellent diction that many of her colleagues could observe with profit. Mr. Saxe's manly portrayal of the hero tenor is a particularly bright spot.

Eddie Foy, with his breezy Western style of humor, is a whole show himself. "I Would Like to Marry You," is one of the most catchy songs, that is especially well received. It was written by Edward Laska, who also wrote, "How Would You Like to Spoon With Me?" which is well sung in the last act by Victor Morley.

The full cast is:

Jim Cheese, a dog trainer.....	Eddie Foy
Dick Wargrave.....	Victor Morley
Hon. Crews Boodle.....	Templar Saxe
A. Bunker Bliss, an American.....	J. Bernard Dyllan
Mr. Downham, a New York solicitor.....	W. H. Armstrong
Hazell, landlord of the Fallowfield Arms.....	W. H. Denny
Dudley Cranbourne.....	John Peachey
Bellam.....	Dudley E. Oatman
George.....	Allan Campbell
Elphie Haye, a little schoolgirl.....	Georgia Caine
Eliza Shodham.....	Zelma Rawlston
Mrs. Shimmering Black.....	Amelia Summer-ville
Daisy Fallowfield.....	Nellie McCoy
Miss Virginia Bliss.....	Violet Hollis
Lady Gussie.....	Louise de Rigny
Lady Muriel.....	Edna Jeans
Lady Gwendoline.....	Jane Hall
Lady Violet.....	Ruth Langdon
Lady Maud.....	Katherine Hyland
Lady Geraldine.....	Beatrice Adams
Lady Millicent.....	Enid Forde
Lady Gladys.....	May Lewis
Lady Ethel.....	Violet Adams
Lady Marguerite.....	Grace Walton

The second operetta produced there under Mr. Aronson's management was Strauss' "Merry War" (March 27, 1884). Then followed "Falka," "The Little Duke," "The Beggar Student," "Nell Gwynne," "Prince Methusalem," and "Patience." Madame Judic made her farewell American appearance on the stage of the Casino April 18, 1886, and on May 10, 1887, "Erminie" had its first performance there, with a company which included Jennie Weathersby, Max Freeman, Pauline Hall, Marion Manola, Agnes Folsom, Francis Wilson, Rose Beaudet, and W. S. Daboll. "Nadja," "The Grande Duchesse," "The Tyrolean" and "The Fencing Master" were the next performances at the Casino, where, at a special matinee, Sunday, December 13, 1892, Sarah Bernhardt appeared at a special benefit performance given for the French Benevolent Society. This was the first, last, and only time that the stage of the Casino was ever used for a dramatic performance.

After 1892 operettas destined to become famous followed each other in quick succession at the Casino. Among the number were "Nanon," "The Gondoliers," "Adonis," "The Rainmaker of Syria," "The Princess Nicotine" and "The Hero Worshipers." The house passed into the hands of Canary & Lederer, and was opened under their management in September, 1893. This firm produced the "Passing Show," "The Merry World," "The Lady Slavey," "In Gay New York," and other pieces. The Casino also saw the first productions in New York of "The Little Trooper," "Trial by Jury," "The Wizard of the Nile," "The Telephone Girl" and "An American Beauty," "Jack and the Beanstalk," "The Casino Girl," "The Princess Chic" and

"The Little Duchess." The Sire Brothers took possession of the house in 1900, and the Shuberts leased it two years later. Under the Shubert régime were offered "A Chinese Honeymoon," "The Runaways," "Winsome Winnie," "Piff, Paff, Pouf" and "Lady Teazle," which was playing there when the house burned last February. The financial record of the Casino is held by Anna Held, who drew something over \$2,300 at one Saturday matinee. Lillian Russell once played there to \$2,265, and "Florodora," which ran at the Casino almost a year, played to \$2,290 one night.

Among the well known comedians and singers who won their spurs on the stage of the Casino have been Mathilde Cottrelly, Lily Post, Jack Perugini, Francis Wilson, Maud Haslam, Digby Bell, Pauline Hall, Marion Manola, Lillian Russell, Marie Tempest, Jefferson de Angelis, Harry McDonough, Annie Myers, Fred Solomon, Madame Tavary, Jerome Sykes, Grace Golden, Bessie Cleveland, Charles Hopper, William Broderick, Hubert Wilkie, Henry E. Dixey, Bettina Girard, De Wolf Hopper, Virginia Earle, Adele Ritchie, Queenie Vassar, Madge Lessing, Dan Dailey, Grace Filkin, Verona Jarbeau, Lucy Dale, Eddie Foy, Della Fox, Eva Davenport, Hattie Williams, Frank Daniels, Anna Held, and hundreds of others. The company to present "The Earl and the Girl" will include Mr. Foy, Georgia Caine, Violette Hollis, Zelma Rawlston, Nellie McCoy and Victor Morley.

That combination of Yankeeand and fairyland, "The Pearl and the Pumpkin," by Paul West and W. W. Denslow, with music by John W. Bratton, is at the Grand Opera House this week. The production, which is made under the direction of Klaw and Erlanger, already was most successful in Broadway earlier in the season. It is a delightfully unique, as well as spectacular, extravaganza, and the authors have extracted a great deal of wholesome amusement out of a mythical pumpkin famine. Each of the ten scenes is given an extremely handsome setting, and the costumes of the organization, which numbers more than 150 persons, delight the eye, while John Bratton's music charms the ear. In the big cast are George Richards, Harry Gilfoil, Sager Midgeley, Harry MacDonough, Taylor Granville, Thomas Whiffen, Gertie Carlisle, Ethel Johnson and Ida Hawley.

Reginald De Koven is busily engaged upon the score of his new light opera, "The Student King," which Henry W. Savage will produce some time in the spring.

Comedian John E. Henshaw, always a favorite in San Francisco in "The Sho-Gun," has gone to the coast after several years absence, and a hearty welcome is assured him in that territory. As the ubiquitous Yankee promoter at the Korean Court Mr. Henshaw has scored in this exceptional and whimsical and funny role.

The return of Henry W. Savage with George Marion, general stage manager for the Savage attractions, to his New York offices this week, centres interest on expected productions. This indefatigable manager is giving his personal attention to the reading of manuscripts, with a view of fitting Raymond Hitchcock in a new musical comedy. From the present outlook Mr. Hitchcock will take the road late in December.

Augusta Glose, the "pianologuiste," who is one of the novel attractions at Keith's this week, is a daughter of

Adolph Glose, the well-known German concert pianist, who toured the country with Clara Louise Kellogg and other celebrated singers, and eventually settled in New York, where he became a church organist and popular teacher. His pet pupil was always his dainty little daughter, who became quite celebrated as a juvenile prodigy in New York musical circles. She was a protégée of the late William Steinway, who presented her with a real "baby grand" piano, made especially for her at the famous factory. When Augusta grew up, as all little girls must, she developed a mimetic faculty that plainly marked the theatre and not the concert chamber as her destiny. While never pretending to be a vocalist, she has a happy knack of "talking off" songs to her own piano accompaniment, and this specialty she introduced with the original "Liberty Belles" Comic Opera Company, afterward playing musical comedy roles with several of Charles Frohman's companies, notably "On and Off." She was engaged as leading lady with Homer Lind in his "Liederspiel" matinees at the Manhattan, and proved her ability in the lyric version of "Gringoire," by Willard Holcomb, with music by Julian Edwards. Her unique specialty attracted the attention of the vaudeville managers, and for the past season she has toured the country in the "continuous," scoring success from Boston to San Francisco. Next spring she goes to London, where she is already known as "The Grossmith Girl," and she has been offered engagements in South Africa and Australia.

"Cloverdel," a new comic opera in which Henry Clay Barnabee, of the old Bostonians, is about to star, will make its appearance in Worcester, Mass., this evening. The plot is typically American and deals largely with "Old Home Week," a new institution that New England born men have taken a great fancy to of late. According to advance reports of this opera's rehearsals the play is an "improvement" on the average American comic opera.

They say that "Cloverdel" gives to American political and social conditions satirical treatment that places the opera well within the field so long and famously occupied by the Gilbert and Sullivan musical satires.

Tilton Richardson has written the book, D. K. Stevens the lyrics and George Lowell Tracy, the music.

"The White Cat," Klaw & Erlanger's latest importation from the Drury Lane Theatre, London, is attracting appreciative audiences at the New Amsterdam Theatre. The spectacular features of the production are nothing short of sensational. Color and beauty run riot on the big stage of "the house beautiful." Humor is lacking to a considerable extent, but William Macart, as Methusalina, "a veteran fairy," helps in a measure to fill the want. Macart, in fact, is the hit of the production. He keeps the audience in good spirits (not by dispensing alcoholics) whenever he is on the stage.

Maud Lambert as Princess Fearless also does acceptable work. She sings well, and so does Edgar Atchison-Ely, who is also a graceful dancer.

William T. Hodge, who made a decided hit as Mr. Stubbins in "Mrs. Wiggs of the Cabbage Patch," appears to advantage as Jonah, the thirteenth king of Malasia. Hugh I. Ward is good as Simeon, the missing link.

The book of the play is by J. Hickory Wood and Arthur Collins and adapted to the American stage by Harry B. Smith. Ludwig Englander wrote the music and Harry B. Smith, William Jerome and Eugene Schwartz the lyrics.

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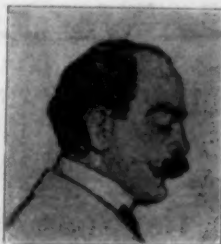
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Greater New York.

New York, November 20, 1905.

LIZABETH DARROW CLARK played a program of piano pieces ranging from Handel to MacDowell November 17, McCall Lanham, baritone, assisting, W. F. Sherman, accompanist, at 212 West Fifty-ninth street. Miss Clark seems entirely at ease in public performances, and her playing throughout was that of an experienced pianist. Rubinstein's G minor barcarolle, two Chopin etudes, and three lesser pieces by MacDowell—in these she was at her best. She has studied with H. Rawlins Baker, of the American Institute of Applied Music. Mr. Lanham's singing was enjoyed, and he had to sing an encore after his last number, "Denny's Daughter."

Harriet Ware's Saturday morning musicale (the first of three occurring on successive Saturdays), at Ardsley Hall, was divided into two portions, the first consisting of songs sung by Ruby Cutter Savage, soprano; Adele L. Baldwin, alto; Edward Strong, tenor, and Julian Walker, bass. A performance of "In a Persian Garden" followed. Miss Ware's own songs, sung by Mr. Strong, were:

Joy of the Morning.....Harriet Ware
Moonlight.....Harriet Ware
Fay Song.....Harriet Ware
The Gale.....Harriet Ware
Love's Vigil.....Harriet Ware

These songs made distinct, some even deep, impression. "Love's Vigil" is undoubtedly the best, "The Gale" is very expressive music, while "Moonlight" has points of beauty. Miss Ware played the accompaniments to her songs, and loud applause compelled Tenor Strong, who sang them well, to add an encore, "Rose Moral," also by Miss Ware. Charles Baker played the accompaniments for the other soloists, who did their part toward making the morning very interesting and enjoyable.

At a program of Russian music given at Kent School, Summit, N. J., last week, Albert G. Janpolski sang a group of folksongs, old as Russia itself, some of them. They are of two extremes, weird and humorous, and on the themes of these folksongs the modern Russian composers have built their arias, symphonies and songs. He sang these songs: "Ai Uchnem," "Nie Crani," "Vanka," "Moskwa," "Volga," "Kalinka," ending with modern songs by Kalinkoff, Tschaikowsky, Arensky and Rachmaninoff. That the singing was appreciated was proved by the long continued applause, so that Mr. Janpolski had to repeat some of them.

Conrad Wirtz and Mrs. Wirtz united in giving "Enoch Arden," with music by Richard Strauss, at the Wirtz Piano School November 17. As usual at this school, there was a large attendance, and the affecting poem was listened to with absorbed attention. Mrs. Wirtz read with obvious devotion, and Mr. Wirtz's piano obligato was in tasteful keeping with the text.

Madame Cappiani introduced Eugenie Wehrmann, pianist and pupil of Pugno, to the Women's Philharmonic Society, through the medium of the monthly social meeting. She played pieces by Chopin, Schubert, Moszkowski and Rachmaninoff, and pleased so much that she was engaged to play at the Twentieth Century Club meeting. Teresa Elsmann, soprano, and Maida Craigen, reader, were also on the program, which closed with some witty remarks, based on her operatic experiences of the past, by Madame Cappiani.

J. Warren Andrews gave an inaugural recital at Ridgefield Reformed Church, November 16, assisted by Sara Thomson, soprano. The next evening, November 17, he gave an inaugural recital at the dedication service (fiftieth anniversary) of the Second Reformed Church, of Hackensack, N. J., assisted by Mrs. Arthur Johnson. November 20 the first of a series of Students' Occasionals, at Mr. Andrews' residence-studio, takes place, De Witt Garretson at the organ, assisted by Louis G. Gimbridge, tenor.

Douglas Lane's pupil, the tenor, D. L. Burke, of Potsdam, N. Y., has just been engaged for the choir of Holyrood P. E. Church, Kingsbridge road. F. B. Moffet, baritone, also his pupil, was specially engaged to sing the solos in "Rebekkah," at Westfield, N. J., November 19.

Madame Graff and Mrs. Arthur Thomas, professional pupils of Miss Badham, sang at a studio musicale given by their teacher, November 13. This was the first of a series of musicales Miss Badham intends giving in her new studio, professional pupils singing, and some interesting ensemble music performed. Many singers and pianists of note were present, and Mesdames Graff and Thomas received felicitations on all sides for their superior singing.

Francis Motley, basso, and soloist at St. Patrick's R. C. Cathedral, sang the part of the high priest, Ramfis, in the performance of "Aida," given in Italian, on November

12, by the Royal Italian Opera Company, under the direction of Signor Merola. Mr. Motley's singing in the temple scene was very effective, displaying a quality of tone similar to the popular Plançon. He is a first rate actor.

The first of a series of monthly studio musicales given by Mrs. Laura E. Morrill at her studio, in The Chelsea, took place November 14, when some of her advanced pupils assisted in the program.

Avice Boxall has been appointed instructor of sight singing for the choir boys at the Cathedral of St. John the Divine. Miss Boxall is engaged as soloist for the twentieth anniversary concert of the Schubert Glee Club, of Jersey City, December 5.

May Nevin Smith, an artist pupil of Nora Maynard Green, has been engaged to give a recital at the home of Mrs. Gilmore, of Woodlawn avenue, Chicago, November 28. Mrs. Smith's singing is that of an artist of poise and ability.

Clementine Tetedoux, one of the best of the singers of the Luisa Cappiani school, has been engaged as solo soprano at the French Episcopal Church de St. Esprit. Madame Cappiani has awarded two vocal scholarships.

Dr. B. Merrill Hopkinson, of Baltimore, Md., is to be the solo singer today, Wednesday, November 22, at Aeolian Hall. His New York admirers are many and he will receive a warm reception.

The New York Mercantile and Financial Times of November 4 devotes half a column to Parson Price and his method, which is based on that of the famous Manuel Garcia, whose pupil he was. Many of the leading singers of this country are or were pupils of Mr. Price.

Mrs. Percy Dunlop Malcolm and Dr. Malcolm are at home Monday afternoons, 55 West Fifty-fifth street.

Next Wednesday evening, November 23, the New England Glee Club is to appear at the National Arts Club, Sally F. Akers conductor.

Mrs. William S. Nelson has issued cards for a song recital by Edith R. Chapman and Francis Rogers at Sherry's, Friday afternoon, December 8.

CALVE IN WASHINGTON.

[By Wire.]

WASHINGTON, D. C., November 20, 1905.

THE Calvé appearance did not have a jar. Everything harmonious and beautiful. The singer ravishingly beautiful. Voice in fine condition. Rapport with the audience established at once, and held as in a vise every instant. She seemed to enjoy the unstinting applause and returned with encores in generous measure, with and without accompaniment, as a friend pleasing friends. She sang "Sapho," "Carmen" and "Perle de Bresil" selections. Other members of the company finished artists in their lines, and appreciated. Tenor made great hit with Washingtonians. Big house. All sorry when curtain went down. Calvé, the queen of beauty, of acting and of singing, is our favorite. No one like Calvé. F. E. T.

Mme. Samaroff's Season.

SOME of the most recent contracts closed by J. E. Francke, for Mme. Olga Samaroff, are as follows:

December 2—Ardsley Hall.
December 11—Carnegie Hall, Philadelphia Orchestra.
December 13—Private.
December 30—Private.
January 3—Portland, Me.
January 4—Worcester, Mass.
January 5—Albany, N. Y.
January 9—St. Louis, Mo., Choral Symphony.
January 30—Washington (afternoon), Philadelphia Orchestra.
January 30—Baltimore (evening), Philadelphia Orchestra.
February 2 and 3—Philadelphia, Philadelphia Orchestra.
February 6—Hess Quartet.
March 2—Philadelphia.
March 26—Washington.
April 19—Cambridge, Boston Symphony.
April 20 and 21—Boston, Mass., Boston Symphony.

Bessie Tudor, Soprano.

BESSIE TUDOR sang recently in Cowen's "Rose Maiden" at a concert in Oradell, N. J., and gave a recital in Gomer, Ohio. Of her singing Van Cleve wrote in the Piqua, Ohio, Helmet:

Of course, the first was a delightful bit of light soprano coloratura singing by a bright and gifted young vocalist of Cincinnati, who, being a lady of Welsh blood, is endowed with the name of the great Queen Elizabeth, viz., Elizabeth Tudor. She has a fresh, flexible voice, and has reached a good degree of artistic finish, especially in the upper register and the management of the trill.

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London Daily Mail says: "An artist rare even in these days of wondrous execrations."

London Times says: "Marie Hall again touched on the poles of her instrument's possibilities with magnificent authority and magnificent powers. Her playing of 'Bach's Concerto in E' and Corelli's 'La Folia' was so admirable as a blameless technique, unalloyed purity of tone, fine taste and sympathy could make it."



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MUSICAL RECIPROCITY.

Harvard University and New England Conservatory Combine in Important Educational Alliance. Benefit to the Cause of Music.

(From the Boston Transcript.)

DURING the past few weeks arrangements have been perfected between Harvard University and the New England Conservatory of Music which promise results of the highest importance to musical study in this city.

About the year 1863 John Knowles Paine laid the foundations of the musical department at Harvard. He was subsequently appointed professor of music, and continued in this capacity until the close of the past year, when he resigned his position. During this long term of service the number and scope of the courses were gradually but steadily increased, so that at the present time more than 200 students annually avail themselves of the opportunity to obtain a thorough and comprehensive education in all the theoretical branches of music, not omitting the study of musical aesthetics, or the true appreciation of music as an art.

But with the growth of the Harvard music department there has been felt more and more the need of certain indispensable accessories of purely theoretical instruction; not the teaching of instruments or of the voice, which, perhaps, is more properly the work of a conservatory or of private schools than of a university, but the application of music through performance in ensemble, from the performer's point of view, and through experience in orchestral writing.

Some three years ago the director of the New England Conservatory of Music, G. W. Chadwick, offered to the students of the Harvard music department, through its professors and President Eliot, an opportunity to share certain advantages of the Conservatory. During the past few years the latter institution has steadily been advancing in the development of those media of instruction and application which mark the ideal conservatory, i. e., facilities for ensemble work. Whatever may be the completeness of equipment for instruction upon all instruments, in the voice and theoretical branches, a music school achieves its full usefulness only when it is the possessor of an adequate orchestra and a competent chorus, and provides ample opportunity for ensemble work, whether in chamber music or with orchestral accompaniment. The privileges offered by the Conservatory were those of active membership in its orchestra; and to the members of the Harvard composition classes opportunity to hear played by the orchestra such of their compositions as should be approved by their professors. During the past three years advantage has been taken of these privileges in several instances.

The practical demonstration of the value of such application of theoretical work has been of much assistance in the discussion of various plans for its extension between President Eliot, Assistant Professors Spalding and Converse, of the Harvard music department, and Mr. Chadwick, of the Conservatory. The details of the establishment of definite reciprocal relations between the two institutions were nearly completed before Mr. Chadwick's departure for Europe several weeks ago, and have since been ratified by the corporation and faculty of Harvard University and by President Gardiner and the board of trustees of the New England Conservatory.

The arrangement, which is now made public for the first time, provides on the part of the Conservatory for the admission of properly qualified students of the Harvard music department, not only into the Conservatory orchestra and chorus, but also into its courses in ensemble playing (chamber music) and in choir training and liturgical music. These latter courses include historical and theoretical work as well as their practical application. At the rehearsals and concerts of the orchestra are played symphonies by Haydn, Mozart, Beethoven and Schubert, overtures by these and other classic composers, nearly the whole repertory of arias and instrumental concertos, and many modern compositions. The work of the chorus is also most comprehensive, ranging from medieval compositions (à capella) and shorter works by Handel and his contemporaries, to modern choral works of the highest standard, with and without orchestral accompaniment. As before, opportunity will be given to the Harvard composition classes to hear their works performed by the Conservatory orchestra and chorus, but by no means the least important feature of the arrangement is the fact that for regular attendance at any of these various courses of the Conservatory, the University will allow credits toward the degrees of Bachelor and Master of Arts in the academic course, just as credits are ordinarily given for special laboratory work in scientific courses.

In return for these opportunities Harvard University offers to properly qualified students of the Conservatory the privilege of attending certain of its own courses; among these are courses in English, French and German literature, English composition, fine arts, physics (especially

acoustics) and public speaking. While adequate literary qualifications have always been required for graduation from the Conservatory, the means for furnishing such privileges as those now acquired are naturally beyond the scope of any music school, however complete its technical departments. Many students in both institutions have already availed themselves of the opportunities above enumerated.

PHILADELPHIA.

PHILADELPHIA, November 17, 1905.

THIS has been a busy week for music lovers in this city. Every day there has been something in the musical line. The Philadelphia Orchestra, as usual, gave their two concerts, the program being the following, with Reisenauer as the soloist:

Symphony No. 2, D major.....Brahms
In Carnival Season.....Schumann
Concerto, No. 5, E flat.....Beethoven

The orchestra's reading of the Brahms symphony was satisfying and lucid under Scheel's conductorship, while the carnival music was rendered in a convincing manner. Reisenauer made a highly favorable impression in the great Beethoven concerto.

This season the sale of season tickets for the Orchestra concerts is over \$12,000 in excess of last season, owing largely to the systematic and energetic work of the Woman's Committee. Thirteen requests with guarantee have had to be refused from outside cities for the orchestra's services, on account of the many engagements already booked. The orchestra will play at Constantin von Sternberg's jubilee concert on March 8.

Monday afternoon the Kneisel Quartet were welcomed back, for their first concert of the season, by a large and anticipating audience in the ballroom of the Bellevue-Stratford. The chief interest in the program centered in that of the second part from the quartet in C minor, op. 6 (MS.), of Fred A. Stock, which was played in a masterly manner.

Calvé will sing in Philadelphia tomorrow.

Marie Zeckwer made her American debut Wednesday evening at Griffith Hall. She was assisted by Paul Meyer, violin, and Ellis Clark Hamman at the piano. Miss Zeckwer has just returned from a two years' course of study in Paris with Marchesi, and afterward with Frank King Clark, formerly of Chicago. The stage presence of Marie Zeckwer is winning and dignified. Her voice is the most satisfying that I have heard in many a day, and her enunciation faultless, the work in the French songs being especially commendable. Shame is it to the Philadelphia papers that no notice was taken of the affair, as Miss Zeckwer's father, Richard Zeckwer, is one of the most prominent and progressive teachers in Philadelphia.

This was the program:

Air des Adieux, de l'Opera Jeanne d'Arc.....Tchaikowsky
Marie A. Zeckwer.
Violin solo, Concerto No. 8 (In form einer Gesang-Scene)...Spohr
Paul Meyer.
Du meine Seele.....Schumann
Lied der Braut.....Schumann
Volksliederchen.....Schumann
Ständchen.....Brahms
Miss Zeckwer.
Violin solos—
Orientale.....Cui
Mazurka.....Zaretsky
Mr. Meyer.
Bergerettes du XVIII^{eme} siècle.....Arranged by Wekerlin
Bergère Legère.
Mon petit Cœur.
Chantons—Chantons.
Maman, dites-moi.
Miss Zeckwer.
Violin solos—
Canzonetta.....D'Ambrosio
Spinning Song.....Popper-Auer
Mr. Meyer.
Indian Love Songs.....Amy Woodford Finden
The Temple Bells.
Less Than the Dust.
The Year's at the Spring.....Mrs. Beach

Selden Miller, pianist, and Charlton Murphy, violinist, were heard to good advantage at their ensemble concert. They played the Bach sonata in B minor, the Schubert sonata in D major and the Strauss sonata in E flat major. At their next concert, Tuesday evening, November 21, the same artists will perform works by Brahms, Mozart, Franck, Gade, Beethoven and D'Indy.

The Chaminade Club, in presenting its work for the fourth season, announces important novelties, new in America, which will appear both as features and upon the miscellaneous parts of the program. The three concerts will be given in December, January and March with the following:

DECEMBER.

Sinnen und Minnen—Ein Tanz Poem, by Heinrich Hoffman (a song cycle.)

JANUARY.

La Fiancée du Timbalier. Ballade by Victor Hugo. Orchestral accompaniment by Thome.

MARCH.

Night, by Saint-Saëns, for soprano solo (with flute obligato). Women's Chorus and Orchestra.

Miss Zeckwer.

Master Fred Hahn, the boy soprano of the Church of the Advocate, will give a concert at Griffith Hall, assisted by Mary Ebery Hotz, soprano; Marie Langston, contralto; George Dundas, tenor; Henry Hotz, bass; Ralph Lewars, pianist, and Edith Mahon, at the piano. Chomley Jones, the able director of the Church of the Advocate, discovered the boy and developed him, and the wonderfully clear head tones of the boy are the result of his careful training.

Dorothy Goldsmith, a most interesting youngster of the age of nine, gave a piano recital last Wednesday at the studio of Mrs. Moulten, of the Sternberg School, that would have taxed a much older and more experienced performer. She played from memory, with strength and rhythmic sense of the true artist, and all without the use of the pedal. Dorothy's program was:

Tarantella.....Brandt
Two studies.....Heller
Sonata, op. 20, No. 1.....Schumann
Knight Rupert.....Pacher
Austrian Song.....Sternberg
Castagnette.....Kuhlan
Sonata, op. 55, No. 3.....Kuhlan

Elizabeth Thomson, of Paulsboro, N. J., an advanced pupil of Gilbert R. Combs, director of the Broad Street Conservatory of Music, 1329-31 South Broad street, Philadelphia, gave a piano recital in the chapel of the South Broad Street Baptist Church, Wednesday evening, November 15. She was assisted by William Geiger, violin. The program was:

Prelude and fugue No. 16, G minor.....Bach
Sonata, op. 13.....Hummel
Etude, op. 25, No. 5.....Chopin
Nocturne, op. 15, No. 2.....Chopin
Scherzo, op. 34.....Chopin
Polonaise, op. 26, No. 2.....Chopin
Au Ruisseau.....Schutt
Autumn.....Chaminade
Humoresque, op. 20.....Schumann
Sonata for piano and violin, op. 21.....Gade

Edwin Evans, baritone, and Edith Mahon, at the piano, gave the following numbers at the meeting of the Browning Society, Thursday evening:

Remember or Forget.....C. Lucas
(Poem, C. Rossetti.)
The Nightingale has a Lyre of Gold.....N. Doust
(Poem, W. E. Henley.)
The Sands o' Dee.....F. Clay
(Poem, C. Kingsley.)
Prospect.....Sidney Homer
(Poem, Browning.)

FRANCES GRAFF SIMS.

Mrs. Virgil's Pupils Play.

AT the concert given by a philanthropic society in the Waldorf-Astoria last Thursday afternoon, six of the pupils from the Virgil Pianoforte School assisted in the musical program. Adele Kätz, Ernestine Melber, Gladys Wager and Florence Jacoby played in the afternoon and Laura Race and Warner M. Hawkins assisted in the evening.

Gladys Wagner, a little girl of eleven years, pupil of T. Antoinette Ward, opened the afternoon program with the "Dance of the Elves," by Kraft, and "Carmencita," by Burg, which she played with ease and grace.

Ernestine Melber, a pupil of Marjorie E. Parker, showed a keen musical instinct, artistic breadth and poise unusual in so young a player in the execution of "Crescendo," by Lassen, and "Valse Caprice," by Jackson.

Florence Jacoby, a tiny tot, too small almost to take her seat at the piano alone, played "Nymph," by Deyo, and "Gypsy Dance," by Bohm, with ease, using the children's pedal in an effective manner in the pedaling that surprised the audience.

Adele Kätz played "Shakespeare's Serenade," by Schubert-Hoffman, and "Chromatic Valse," by Godard, with nice regard to phrasing.

Laura Race, a pupil of C. Virgil Gordon, in the evening program played "Concert Sonata," by Scarlatti; Mazurka in F Minor, by Chopin, and "Czardas," by MacDowell, with rare intelligence and self-assurance.

Warner M. Hawkins, pupil of Mrs. A. M. Virgil, played "The Idyle," by MacDowell; "Nocturne," by Grieg, and "If I Were a Bird," by Henselt. His tones were full and round, his firm, sympathetic touch being especially suited to this style of composition.

Musical Clubs.

The American Musical Directory, published at 419 St. James Building, New York, contains the list of musical clubs and societies in the United States and Canada, with addresses of the officials.

Avoca, N. Y.—An organization to be called the Avoca Music Club, has been formed with the following officers: Mrs. E. C. Smith, president; Mrs. John L. Randall, vice-president; Lila Sturdevant, secretary; Beulah Olmsted, treasurer; Alida Randall, librarian, and May Crowley, of Bath, committee on programs.

Louisville, Ky.—Rubinstein's "Tower of Babel" and Thomas' "The Swan and the Skylark," were the two concerted numbers on the second program of the Philharmonic Society.

Louisville, Ky.—The first open meeting of the Musical Theory Club was held at the residence of Mrs. A. E. McCurdy, 1413 East Market street.

Duluth, Minn.—Mrs. E. Frank Barker made her debut as a pianist with the Matinee Musicale.

White House Musicale.

WASHINGTON, D. C., November 18, 1905.

PRESIDENT ROOSEVELT and Mrs. Roosevelt gave the first musicale of the season at the White House last evening. The artists were Ella Stark, pianist; Francis Rogers, baritone, and Bruno Huhn, accompanist.

The program follows:

Alceste	Gluck-Saint-Saëns
Caarlas	MacDowell
Polonaise	MacDowell
Miss Stark.	
Vittoria	Cariassini
Liebestraum	Liszt
Dis-moi que tu m'aimes	Hess
Barcarolle	Bemberg
Mr. Rogers.	
Melodie	Gluck-Sgambati
Butterfly	Seebach
Am Seegestade	Smetana
Miss Stark.	
Plague of Love	Dr. Arne
Cato's Advice	Bruno Huhn
(18th Century Drinking Song.)	
Trotting to the Fair	Irish Ditty
The Sailor's Life	English Song
Mr. Rogers.	

Franklin Wood's Recitals.

FRANKLIN WOOD, the Rhode Island basso, won new laurels at two of his November recitals. Press comments are reproduced:

Mr. Wood has already sung before a North Attleboro audience and has a number of friends among the music lovers of the town. His voice was in excellent condition last evening and he completely captivated the audience.—North Attleboro Evening Chronicle, November 11, 1905.

This was Mr. Wood's second visit to North Attleboro, and he added last evening to the already high reputation he has among the musical people there.—Attleboro Sun, November 11, 1905.

The main attraction of the evening was Mr. Wood. He rendered a number of bass solos that were heartily appreciated by the audience, and the applause was liberal.—Boston Daily Globe, November 17, 1905.

Mr. Wood, who has a full, round voice of very pleasing timbre, was time and again applauded for his excellent work.—Pawtucket Evening Times, November 16, 1905.

Margulies Trio Repertory.

THE following list of works will be played this season by the Adele Margulies Trio at the Mendelssohn Hall concerts:

Trio B flat major	Beethoven
Trio G major	Mozart
Trio C minor	Brahms
Sonata (piano and violin) A major	Brahms
Sonata (piano and violin) F major	Grieg
Trio A minor	Tchikowsky
(By request.)	
Trio D minor	Arensky
Quartet E flat major	Dvorak
Sonata (piano and 'cello) C minor (new, first time)	Jemain

The dates of the concerts are December 8, January 13 and February 24.

Dixie Club Musicale.

MARTHA GIELOW, who has composed several charming little slumber songs after the style of their rendition by Southern "mammies," shared the honors in entertaining the Dixie Club members with Felix Heink, of the New York Institute of Music, at the Hotel Astor last Thursday afternoon.

Mrs. Gielow affected many of her auditors to tears by her singing of "Blow, Little Breezes, Blow." She read several plantation stories imitatively and made an address to the members, encouraging them to devote some of their time to musically and generally educating the white mountaineers of the South.

Mr. Heink gave an interesting recital with reference to the art of interpretation, and illustrated his remarks with vocal and instrumental solos.

CRITICS COMMEND WITHERSPOON.

THE following paragraphs from the New York daily papers refer to Herbert Witherspoon's recital:

Herbert Witherspoon, with Victor Harris at the piano, gave a recital of songs in Mendelssohn Hall yesterday afternoon to the obvious delight of a numerous audience, and the keen gratification of those who mixed discrimination with their admiration for a fine bass voice and musical taste. Mr. Witherspoon is an admirable singer. His gifts are not all those of nature, though nature has been kind to him. He has intelligence; he has taste; he has refinement of thought and refinement of feeling; he has a praiseworthy sense of respect for the field of art which he is now seeking to exploit, and he seems desirous to make his own way instead of following beaten paths. Possibly the wish for variety may be a trifle overdone; at least a suspicion might be awakened that way by a singer who is willing in one afternoon to range from Handel and Buononcini to Victor Harris. But variety is admirable, and Mr. Witherspoon's sympathies are comprehensive. He sang with much opulence of tone, with much taste, with much skill, and achieved a fine success. He did not add to his generous list of songs, but repeated one by Hans Herrmann—"Helle Nacht"—which strongly touched the fancy of his hearers.—The Tribune.

Herbert Witherspoon, bass, gave a song recital yesterday afternoon in Mendelssohn Hall. His program embraced old songs by Buononcini, Handel and Haydn; German songs of Löwe, Schubert, Herrmann and Sinding; French songs by Godard, Thome and Bizet, and modern songs in English. It was a varied list and tried thoroughly the abilities of the singer. A large audience listened with much interest, and applauded with a vigor which endangered many gloves.

Mr. Witherspoon, like other singers, earnestly searches for songs that have not been worn by long usage, but he finds some trouble in securing new wine as good as the old. He was fortunate in his discovery of "Helle Nacht" of Hans Herrmann, a young composer now living in Berlin, and practically unknown in this country. It was a novel experience to hear a German song of today frankly unaffected and spontaneous in melody, interesting in accompaniment and charged with atmosphere.

We usually get involved melodic structure when we get a good descriptive effect, but this song embodied the content of the poem in old fashioned tunefulness. If Herrmann has written any more such songs we hope to hear them. The audience recognized the charm of this number, and imperatively demanded its repetition. Naturally something was due to the manner in which it was sung. Mr. Witherspoon sang it with much feeling and phrased it musically.

His success in London last season seems to have done him good. He sang carefully yesterday and with a manifest appreciation of the artistic responsibilities of the recital. * * *

Mr. Witherspoon is an interesting singer, armed with a serviceable voice and musical instincts. His song recitals are always agreeable entertainments. * * * —The Sun.

Herbert Witherspoon gave a song recital in Mendelssohn Hall yesterday afternoon that attracted the interest of a large audience. There were, indeed, many interesting things about his performance, and plenty of indication that he is growing and ripening in his art.

Mr. Witherspoon's voice seems to have grown in power and sonority, and it is admirably under his control in giving utterance to the variety of expression that he seeks. He sings musically, and with intelligence. His style is finished, his phrasing finely felt, and his enunciation, in the four languages he used yesterday, excellent.

Mr. Witherspoon went out of the beaten track in his choice of songs. There was an air by Buononcini, Handel's rival in London, that today is not very clearly to be differentiated from Handel's own style, and one by Handel himself, which he sang with much vigor. Haydn's setting of "She Never Told Her Love," he gave with a beautiful, sustained style. Among the modern songs Schubert's splendid rhapsody, "Gruppe aus dem Tartarus," he interpreted with a fine freedom. There was in this group a strikingly poetic song, "Helle Nacht," by Hans Herrmann, a young man whose name is little known here, and which Mr. Witherspoon was called upon to repeat. A madrigal arranged by Thome, was given with spirit and humor, as was the song, "Il était jadis un bon Roi," from Bizet's opera, "La Jolie Fille de Perth."—The Times.

At his song recital in Mendelssohn Hall yesterday afternoon, Herbert Witherspoon gave abundant evidence of recent development, both in the range and power of his excellent bass voice and in its technical equipment.

A large audience applauded him enthusiastically, and redemanded several of his numbers.—The Herald.

Kneisel Concert.

THE Kneisel Quartet, whose members now live in New York instead of Boston, gave its first concert Tuesday evening, November 21, in Mendelssohn Hall, with the following program:

Quartet, F minor, op. 95	Beethoven
Septet, E flat, op. 65, for piano, trumpet and strings	Saint-Saëns
Quartet, A, op. 41, No. 3	Schumann

A review of this concert will appear in THE MUSICAL COURIER of November 29.

Singers to Assist Carl.

WILLIAM C. CARL will have the assistance of Kathrin Hilke, who has just returned from a successful tour of the Pacific Coast cities, at his third recital next Tuesday evening, November 28, at 8:15, in the First Presbyterian Church, Fifth avenue and Twelfth street. Miss Hilke's numbers will be "Let the bright Seraphim," from "Samson," Handel, and "La sventura," from Gretry's "Zemire et Azor." Albert Gregorowicz Janpolski, the Russian baritone, will also appear and sing songs by Rachmaninoff and Tchaikowsky. In addition, Mr. Carl will play a brilliant list of organ pieces. This successful series will conclude on December 5, when a "Parifal" recital will be given.

Ella Bachmann Wins Success Abroad.

ELLA BACHMANN, the mezzo soprano, who two years ago won the highest musical honors that can be awarded by the "Membres Honoraires" of the Paris Conservatory, and who was given the "Souvenir d'honneur" in the Senate of the Palais de Luxembourg, is an important acquisition to the local concert field this season. Miss Bachmann has just finished a successful concert tour through Canada, and is now making arrangements for an active season in both concert and light opera. She is exceptionally well equipped for this work, being the possessor of a mezzo soprano voice of artistic tonal qualities and the ability to use it dramatically. While in Paris last year she sang for the Queen of Italy, after which she received a most commendatory letter from that appreciative sovereign.

Miss Bachmann's pronounced vocal talents were evident in her girlhood, and she was sent to Paris to finish her studies. Upon her graduation there she was the only American girl in a large class of aspirants chosen to sing for the Conservatory's annual prize. She sang the "Concert Fanfare d'Honnelles" as her favorite selection in the competition, and by unanimous consent of the students and faculty was awarded the wreath of laurel as the best singer of the day. She followed her general studies there with a special preparation for grand opera under the tutelage of Bouhy and Mme. Ziska. She then went to Italy and made her operatic debut at Pavia in "Rigoletto." She sang in various Italian cities for over a year, being especially well received in Siena and Rome. She was also the soloist at the concert given by the American Art Association in Paris, and sang in many salons on the Champs Elysees and the Avenue du Bois de Boulogne.

Some of her foreign press comments are as follows:

Ella Bachmann, young and accomplished prima donna, with a most sympathetic voice and great intelligence, has made a most successful debut in the part of Maddalena in "Rigoletto," at the Theatre Martinelli-Carlesco. Bachmann is a pupil of the renowned teacher, Elettra Viviani.—Revista Teatrale Melodrammatica.

Ella Bachmann, who for the first time appeared before our public, was especially applauded. Her beautiful voice was much appreciated and her acting admired. She has certainly a splendid career before her.—L'Indipendente di Vigevano.

The Signorina Bachmann, who for the first time appeared before our public, carried the part of Maddalena in a splendid way. She is much appreciated by the audience, who applauds her fine voice and acting.—La Lomellina.

A capital singer is also the Signorina Ella Bachmann, in the part of Maddalena, which she carries out to perfection.—La Provincia Pove.

The Signorina Stella Bachmann has a beautiful voice, and sings with such expression and preciseness, to which is added a beautiful stage presence, that she has won the full sympathy of the public.—La Nazione.

This young prima donna possesses a most beautiful timbre of voice, a voice which becomes stupendous in the lower tones, and her exquisite acting united with her splendid figure will certainly procure her a brilliant future.—L'Appenino, Arezzo.

Next Friday, by general request, we shall hear again the "Trova-tore," and have an opportunity to appreciate mainly in the part of Azucena the Signorina Ella Bachmann, who has succeeded to conquer all in the part of Nidia, with the beautiful timbre of voice, her indisputable fine acting, and with her splendid figure and stage presence, she will, no doubt, in the "Trova-tore" give us occasion to admire her great talents still more.—La Martinello.

Pugno's Press Welcome.

THE famous French pianist made his reappearance in this country, after an absence of two seasons, in Carnegie Hall on Saturday evening last, when he appeared as soloist with the Russian Symphony Orchestra.

The following are extracts from the New York papers of Sunday last on his performance:

The last number served to introduce Raoul Pugno and to exhibit in his interpretation of it (Rachmaninoff concerto), the same traits of musicianship which have been credited to him before. The audience gave him hearty applause.—The Herald.

Raoul Pugno, whose sympathies are wide, played Rachmaninoff's second concerto. The concerto gave little to recompense the devotion with which Mr. Pugno approached it, the superb sonority and vigor that he put into his performance. All this was fully recognized in the hearty applause given him and in the frequent recalls that brought him back.—The Times.

Pugno is a sincere artist.—The Sun.

Pugno scored an unusual success in a stirring concerto by Rachmaninoff.—The Telegraph.

Pugno gives his second recital in Boston on Wednesday, and on Thursday afternoon gives his first recital in New York.

A Question.

CLASSICAL VIOLIN SCHOOL—By Frenchman, Prof. Georges Jagou, from Paris Conservatory; rapid method; opportunity to learn French language. Studio, 235 West 111th street. Tel. 1150 Morningside.

The above advertisement appeared in one of the daily papers. It is demanded of this paper to inquire of Professor Jagou to state which Paris Conservatory he is claiming to be from. Is it the National Conservatory, the great Paris institution, or some conservatory called the Paris?

Chicago.

CHICAGO, November 18, 1905.

THE program of the Theodore Thomas Orchestra for November 17 and 18 was doubtless less potent in its effect than the program of the week before. This may be because neither of the three compositions on the first part of the program ever rose to the value of the Brahms "Academic Festival" overture or the Elgar variations, given on the former occasion. It may be uncatholic but true, that, however valuable the Brahms C minor symphony is, it will be difficult to find a Chicago audience that will be more intimately entertained by it than they were by the Max Schillings "Hexenlied" of the earlier concert. The recent program was as follows:

Siegesmarsch, from Der Cid.....Cornelius
Serenade for string orchestra, op. 6.....Suk
Concerto for violoncello, in D minor.....Raff
Symphony, No. 1, in C minor.....Brahms
Soloist, Bruno Steindel.

The march by Cornelius, brought out in Weimar in 1865, and now produced for the first time in Chicago, is so joyous, so full of movement and so nearly popular in its freedom as to cause wonder that it has not been heard here before. Such pieces are greatly needed for the business of the average orchestra. The andante, allegro, adagio and allegro giocoso of the Suk serenade contain much fine music, a commendable dignity and occasional enhancement of the effect by splendid writing in obligatos for the principal violin and for obligato 'cello. If it falls short of being great music, the cause may be found in the uncertainty of its aim. The composer has not here shown himself to be a forceful paragrapher.

The soloist, Bruno Steindel, had a generally grateful medium in the Raff first concerto, particularly the second and third movements. The writing for the solo instrument in the first movement was at its best in the cadenza. The second and third movements left practically nothing to be desired. The larghetto was a gem, and as Mr. Steindel is pre-eminently a master of phrasing, as it must be accomplished by the bow, his playing of the movement was hardly to be improved upon. The last movement was equally well adapted to his style, the vigorous bowing of rondo and gavotte-like material suiting him especially well. What Mr. Steindel's technical facility is would be difficult to estimate, for there is never any appearance of his being in trouble.

The Brahms was a representative number in which to critically try out again the conductor, Mr. Stock. If there were any glaring shortcomings in his reading the glare did not get all the way round, for the presentation of the entire work was accomplished in the industrious detail that is so characteristic of Mr. Stock as to be called a method with him. Fine balance everywhere and intense effects accomplished quietly are good ideals for a leader to pursue, and they made the reading of this symphony one of high excellence. The program for next week will begin with the overture to the same Cornelius work as the "Siegesmarsch" of the above program, the lyric drama, "Der Cid," Strauss' symphonic fantasia, "Italy"; the Tchaikowsky B flat minor concerto for piano and orchestra, also Georg Schumann's variations and double fugue, op. 30, will be given. The soloist will be Waldemar Litschig.

The extra concert given Thursday evening drew an attendance of 1,050 persons, and was very gratifying for so

short notice. It had not been announced on the program of the former concert and came in the city papers on the Monday following. For the present the management has no intention to repeat the experiment. The program was about as outlined from this office last week by telegraph: the "Freischütz" overture, the Dvorák scherzo capriccioso, the Saint-Saëns symphonic poem, "Phaeton," the overture to "Tannhäuser," and the numbers in which Mr. Bispham appeared as soloist, an aria from Marschner's "Hans Heiling," the Wotan farewell and magic fire scene from "Die Walküre," and the Max Schillings "Hexenlied."

Harold Bauer's recital in Music Hall, November 12, was begun by strictly informal hammering on the heavy chords of the Schumann "Faschingsschwank." It was as if the artist wished to get into real playing humor by starting something early. After the big chords he took the first contrasting theme lightly, then came back to the first as gruffly as before. He had not yet become fully magnetic at the playing of the romanza which is the second part, but he gave his greatest reflection to the expression of its contents. The following scherzino, intermezzo and finale were played in warmth, and the fineness of intellect that distinguishes Bauer as one of the princes of the art. His expression of a Brahms intermezzo was worthy to be heard as the composer's message from sainthood to the pianists here below. And, by the way, if there were any Chicago pianists who were not there to hear that message they have not been missed, neither would it have been Mr. Neumann's fault if they did not come. They were all invited through the usual channels of publicity. The student must feel that the foremost feature of the recital was the opportunity to hear a masterly presentation of a rare work as the César Franck prelude, chorale and fugue. The composition is so individual in character as to be unlike the work of any other composer, and whatever excellence musical writing may have must be discovered somewhere in the score. The interpretation that Bauer gave was on an intellectual plane towering high above the printed notes, and one heard the composition in its full meaning as in perspective.

The Columbia School of Music faculty concert in Music Hall November 13 introduced the soprano, Clara Henley Bussing, for the first time with the forces of this school. Mrs. Bussing sang the aria, "Ah fors e lui" from "La Traviata" and a song group comprising Leon's "Stars" and Dr. Arne's old English "Lass with the delicate air." Her voice, a pure coloratura, is produced with the greatest ease throughout the range. Her singing of passages is accomplished with great precision, and since her musical taste is finely developed her appearance is the occasion of much pleasure. William A. Willett was the other vocalist of the evening. He sang Handel's "Hear Me, Ye Winds and Waves," the Brahms "Minnelied" and Sidney Homer's impressive setting of Browning's "Prospice." The other artists of the program were the pianist, Mary Wood Chase, and violinist, Charlotte Demuth-Williams. Miss Chase participated with Mrs. Williams in a rendition of the Greig C minor sonata and played also the Chopin variations, op. 12, and the Strauss-Schütt "Blue Danube" paraphrase and the Paganini-Liszt "Campanella." The playing showed the artist to have gained considerably on the side of grace and lightness in her readings. She has always possessed the disposition to bravour sufficient for any need. The audi-

ence was indebted to her for an acquaintance with the Chopin variations and the Strauss-Schütt paraphrase. The latter may have little value further than that of a novelty. Schütt has taken the very beautiful theme, has invented suggestions of it with great cleverness, but in no place has he given a chance to enjoy the music of that theme nor has he created any new beauty to take its place. Therefore, the paraphrase may be considered good practice writing, but futile, considered musically.

Besides the violin part to the sonata, Mrs. Williams played the andante and scherzando from the Lalo Spanish symphony. Her playing of the Greig is practically ideal for that composer and the diversified material of the C minor sonata furnishes everything that her art needs. The beautiful melodic writing, the peculiar themes of typical northern style with the vigor and vitality of it all were reproduced in a manner to give the heartiest enjoyment.

When Louise Homer sang with the Thomas Orchestra in Orchestra Hall some weeks ago, her husband, Sidney Homer, came into the Friday rehearsal and sat down by the interviewer. There was no previous acquaintance, but the composer suspected the note book of the other, and when Mr. Stock's orchestrations of three German songs were being given he remarked that "Die Allmacht" seemed to him the greatest song ever written. The interviewer was passive, but did say that for the time he could think of none greater. This brings the latter to the point of saying that in the item of perspective Mr. Homer's own setting of Browning's "Prospice" is hard after "Die Allmacht" or any others of the great ones. The Browning poem, written after the death of Mrs. Browning, first contemplates the fear of death. Then comes the decision to battle against death, and finally the resignation to fate and the desire to meet the beloved in heaven. The Homer setting is conceived on a scale so austere as to seem statuesque, and a long search might not find anything to compare with its classic atmosphere.

The soprano, Irene Armstrong Funk, recently returned from a year's coaching under Jean de Reszké in Paris, was presented in recital by the Bureau Agency of Music Tuesday evening, November 14. The singer had the assistance of the accompanist, Eleanor Scheib, who found all of the character that the piano scores contained. The program partook largely of the French, as it embraced an aria from Ambroise Thomas' opera, "Hamlet," three songs by Pierne, two by Duparc, two by Massenet and one by Reynaldo Hahn. A Mozart aria, "Dove sono," from "Marriage of Figaro," two songs by Hugo Wolf, one each by Brahms, Mrs. Beach and Woodman completed the list. The Pierne songs, "The Windmill," "The Laugh" and "Three White Kittens" are fine specimens of writing to suggestions of the texts, but none of the French group are so melodiously written for the voice or better adapted to show the singer's art than those by Massenet, his gavotte, "Manon," and his waltz from the same opera.

Mrs. Funk sang her program with a detail of interpretation that indicated a wide acquaintance with the song literature, for there were in evidence innumerable items of style that are shown only after study in the songs of many composers. Her voice is manipulated in a manner to obtain the best results possible with it. It is of medium power, it has no breaks of register, and though not of a remarkably sympathetic quality, it is still agreeable and an instrument capable of doing much good in the interpretation of the song literature. The warmth with which the audience received her offerings would have warranted a repetition of

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several of the songs, but she modestly refrained from complying until the close of the recital.

The pianist, Helen B. Lawrence, gave a recital in Music Hall, November 16, under the auspices of the American Conservatory, of whose faculty she is a younger member. The recital was incident to the demonstration of the Virgil clavier work, then in progress at the institution. She had the assistance of the soprano, Grace Dudley, and violinist, Adolph Weidig. Miss Lawrence's numbers were in three groups and she also participated with Mr. Weidig in the playing of the Schumann fantasietücke for piano and violin. The first solos were a Bach fugue in A minor, the Gluck-Saint-Saëns "Alceste," and the Schubert-Liszt "Hark, Hark, the Lark." The rest was by Schumann, Chopin, Moszkowski, Brahms, Wagner-Brassins, Liszt, the E major polonaise concluding the program. Miss Lawrence appeared as a conscientious and very capable pianist, whose technical facility was developed to the ability to keep the light hand in any difficulty. Careful, graceful interpretations also marked the renditions.

Miss Dudley rendered songs by Schubert, Brahms, Wolf, Dr. Arne ("Polly Willis"), Mary Salter and Mrs. Beach. She sang with great sincerity, a quality eminently applicable to Schubert's "Wohin" and the Brahms' "Feldensamkeit." The sympathetic voice and the fine use of it have been earlier noted here in detail.

As to the Schumann fantasie-stücke that Mr. Weidig had the goodness to present, it seems somewhat ungrateful to set up a claim of love's labor lost. But notwithstanding an interpretation which in nowise failed of agreeably good musicianship, that is the conclusion. It all comes about from the fact that the context of the pieces is adapted to quartet or even heavy orchestral treatment. The themes are very brief motives in effect, and the piano and violin are not resourceful enough to carry them interestingly through to the length of their writing. But there is no question as to the beauty of these motives in the abstract, nor would one say that the material lends itself badly to the violin hand, judging by the way it sounds.

The Virgil clavier department of the American Conservatory gave three days last week to what was termed a "demonstration of the principles underlying the Clavier method of technical instruction for the piano, and of the artistic results obtained from its use in connection with modern ideas on interpretation, and general musical culture, as taught at the American Conservatory of Music by Gertrude Mordough and her assistants." The circular of announcement also stated that "An essential part of Mrs. Mordough's teaching at the American Conservatory is the attention given to acquiring general musical culture. Such subjects as memorizing, musical history, phrasing and so forth, which are too often either altogether ignored or else spasmodically taught by imitation, are presented in a scientific manner, and as thoroughly taught as the more mechanical of the work."

Mr. Virgil, the inventor of the Virgil Practice Clavier, was present during the different sessions of the demonstration. The program, as outlined for Thursday, included

an informal talk by Mr. Virgil, a class in technic conducted by him, and in the evening the recital in Music Hall, by Miss Lawrence, an instructor in the clavier department. Friday's program had chiefly a demonstration of advanced technic and a program by teachers and advanced students, which introduced Miss Trinkhaus, Miss Farrington, Mr. Ryderstrom, Miss Pownall, Miss Crowley, Miss Horan, Mr. Heath, Miss Moore and Miss Early. Saturday brought illustrative classes of the children's department, a demonstration of ear training, and a children's recital, accompanied by an address from Mrs. Mordough. Twenty-six children appeared in solo numbers.

Owing to the usual week-end rush it was not possible for the interviewer to be present at more than the opening informal talk by Mr. Virgil, Thursday morning. At that time the inventor of the Clavier was asked by one of the teachers what was the best argument in reply to those skeptical persons who say that the Clavier is not needed by every student. Mr. Virgil used about forty minutes time to reply, finally missing his opportunity to charitably concede that some natures needed the instrument much less than others, or possibly very slightly, and that the instrument should be considered only one of the very useful casual devices in the acquisition of a pianist's technic. But his talk contained useful suggestions to students, and doubtless his visit added to the sum of Chicago's already effective routine in the teaching of the instrument. Mr. Virgil is leaving Chicago for San Francisco, from whence he will sail, November 23, for Australia, there to spend the winter for his health.

The Sunday afternoon and evening concerts in Orchestra Hall by Innes and his band have been discontinued after five Sundays. For the last two Sundays only the afternoon concerts were given, and while there was a steady gain in attendance the growth was not rapid enough to warrant continuing the series. On the last program, given November 12, Mr. Innes had the "Rienzi" overture by Wagner, a movement from the Tchaikowsky "Nutcracker" suite, Bruch's "Kol Nidrei," a Meyerbeer "Prophete" fantasia and the "William Tell" overture. The excellence of the concerts warranted their continuance, but the Sundays are coming to be closely occupied by the musical attractions of F. Wight Neumann and the Chicago Bureau Agency of Music.

The soloists for the last concert were the soprano, Mrs. Otto Berz, who sang Ardit's waltz song, "In Springtime," and the tenor, Garnett Hedge, who sang Coleridge-Taylor's "Onaway, Awake, Beloved." Mrs. Berz has a voice of a great deal of power and she will give much pleasure with it when it comes into a high state of training. Special interest attached to the appearance of Garnett Hedge, who formerly sang as a baritone. On account of another recital the interviewer found it impossible to be present during the singing of the number, but has permission to quote William A. Willett, who was present and who knows a voice and a singer as well as anybody: "Mr. Hedge has done well to begin singing as a tenor, for he has the real heroic tenor quality and takes a high B splendidly. His fine treatment of the organ and his good musicianship entitle him to be considered a competitor with the best."

Normaendenes Sangforening, an organization of forty male voices, established in 1870, and for the past two years under the direction of G. Carlson, gave a concert in Wicker Hall, November 15. The assisting artists were the soprano, Harriet Smulski; the Norwegian violinist, Harald Heide, and the accompanists, Tillie Rose and Lilly Mayer. The chorus sang Norwegian numbers only. They included Grieg's "Halling," "Den store hvide Flok" and selections by Nordraak, Pacius, Wendelborg, Dürner and Wahlin. Special interest attached to the appearance of the violinist, who came to America eight weeks ago. Mr. Heide studied for some years in Christiania and played the Sinding concerto there with the Symphony Orchestra, under the direction of Johan Halvorsen. Since then he has spent two years with César Thomson in Brussels. Within a few days he will play a recital in Wicker Park Hall, and after a couple of months' concert work in outside cities will return and play another recital. For the first appearance, early in December, he will probably play the Wieniawski D minor concerto and later will produce the Sinding. His selections on the program of November 15 were of a popular sort, the Wieniawski "Legende" and "Obertass," a Sarasate Spanish dance and Hauser's "A la patrie." Mr. Heide's playing of the composition was characterized by a fine school, accurate intonation and a quite vigorous style. As encores he played, unaccompanied, Norwegian folk compositions that were particularly violinistic and very interesting through their weird character. Mrs. Smulski sang Grieg's "Solveig Sang" and German's "Love, the Peddler," also, as encore, Grieg's "Ich Liebe Dich," in the Norwegian. Her voice sounded very agreeable and she sang with good taste.

The young pianist, May Doelling, whose October recital in Steinway Hall was reported in this place, repeated most of the former program November 11 for the American Conservatory, in Kimball Hall. She was a graduate of the American Conservatory before going to Dresden, three years ago. In the Kimball Hall recital Miss Doelling had the assistance of the baritone, Richard E. Yarnley, accompanied by Mrs. Karleton Hackett in songs by Schubert, Schumann, Eleanor Smith, Willeby and Cowen. Miss Doelling's numbers were a prelude and fugue from the Bach clavierbook, the first movement of the Beethoven "Appassionata Sonata," op. 57; five numbers by Schubert,

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Mr. Yarnley's voice is one of great firmness and brilliant quality. He is disposed to treat the voice well and to sing with feeling. The audience, which crowded the hall, as usual, showed enthusiasm for the work of both the performers.

Helen A. S. Dickinson gave the second of her art lectures for the Columbia School of Music, in the school studios, November 15. In these lectures it is Mrs. Dickinson's purpose to show painting and music as correlated arts. She began the second lecture with the discussion of a number of ideals which are powerful enough to move an entire people, among them religion and the love of country. Francis of Assisi brought to the Italians the story of the Christ, and the beginning of Italian art was an outgrowth of religious fervor rather than a rebirth of Grecian art. Certainly the Italians took the feeling for art repose from the Greek predecessors, and it would have been strange had they not profited by so notable examples. Contrasting with the Italian repose, Mrs. Dickinson then spoke of the lack of restraint which was everywhere apparent in the early art of the Germans. She gave a vivid picture of the motivity of the German temperament, as evidenced in their highly detailed portrayals, wherein the incidentals were treated with the same importance as the theme of the paintings. And, therefore, music became a necessity to express feeling which painting was no longer able to carry or portray. Similar principles would be found in the early art and music relations of Italy.

The balance of the lecture was conducted in conjunction with stereopticon representations of early sculpture, bas-reliefs, mosaics and paintings, wherein she spoke as a critic of each. The early Christian art, the Renaissance, the churches, the art centres, such as Rome, Florence, Padua, Ravenna, were included in order. The lecture of November 20 will have to do with the Renaissance in song. Those who attend the lectures are supplied with a printed outline that may be used as a working basis for subsequent reading.

The violinist, Ludwig H. Wrangell, late of Christiania, Norway, has recently located in Milwaukee, and has sent out a circular with press notices from Germany and Norway. The Dusseldorfer Anzeiger, the Rheydter (Germany) Zeitung, the Berlin Tageblatt, Berliner Zeitung, Berlin Lokal Anzeiger, Neues Dresdner Tageblatt, the Christiania Verdens Gang, Christiania Aftenposten, the Frederikstad Tilske, are among the newspapers quoted. The Wieniawski D minor concerto, the Mendelssohn, the Bach G minor suite and the Bruch G minor concerto are mentioned in the reports. Mr. Wrangell solicits concert playing and teaching. He may be reached at 1035 First street, Milwaukee.

A neat, four page pamphlet of biography and press notices on the work of William H. Sherwood has just been issued. A half-tone reproduction of his latest photograph is enclosed with the pamphlet. The biographical material is concisely and forcefully presented, and is worthy the examination of all who would be reminded of Mr. Sherwood's many years of success as concert pianist here and abroad. His first program of the autumn, played in Cincinnati November 16, shows Bach, Mozart, Haberbier, Guil-mant, Rive-King, Beethoven, Chopin, Jensen, Liszt, Schubert-Liszt, Rubinstein, Sherwood, Tchaikowsky and Raff represented. The Beethoven E minor sonata, op. 90, and the Saint-Saens arrangement of Beethoven's chorus of "Dancing Dervishes" are among the numbers.

A recital by pupils of the Sherwood School, recently given in Assembly Room, Fine Arts Building, was partici-

pated in by fourteen pupils of different departments of the school. There were five of Mr. Sherwood's own pupils in the group, Francis Moore, Mrs. C. E. Arriola, Frank Cannon, Stella Richard, Amanda MacDonald and Arline Birchard. Pupils of the vocal department were Blanche DeCosta, Mrs. Clara Wood, Mrs. Helen Catchell, C. H. Scholfield, representing respectively Shirley Gandell, Arthur Beresford and Holmes Cowper. The others were Aleta Werner, pupil of Bertha Stevens; Ruth Carpenter, pupil of Eleanor Sherwood; the violinist, Agnes Pringle, pupil of Adolph Rosenbecker, and Ethel Marley, pupil of Mr. Sherwood and Miss Sherwood.

Georgia Kober, of the Sherwood Music School, who is on tour with the Cincinnati Festival Orchestra under Ralph Hahn, is having gratifying success on her tour through Iowa, Illinois and Wisconsin. Following are extracts of press notices on her playing in cities of Iowa:

Miss Kober's piano playing was very much appreciated. She exhibited a combination of natural talent and technical accomplishment that made the rendition of her work of a high order.—Cedar Rapids Republican, October 30.

Georgia Kober scored the triumph of the evening in Grieg's concerto in A minor, which is so familiar to Grinnell music lovers. Miss Kober gave a remarkable performance. She surmounted the technical difficulties of this tremendous composition with evident ease and gave it a strong and satisfying interpretation. To a hearty encore she responded with a delicate, tuneful waltz which bore the earmarks of Moszkowski. It would be a great pleasure to hear her in a recital program.—Grinnell Herald, October 31.

The Chicago Musical College pupils have begun their Saturday afternoon recitals in the music hall of the college building, and a number of programs of ambitious compositions have been presented. Sauret and Listemann pupils have been playing movements from the Vieuxtemps and Bruch concertos.

The pupils of the School of Opera, assisted by the student orchestra, will present the first act of Verdi's "Il Trovatore" in the college music hall Saturday afternoon, November 25. The production will be under the direction of William Castle. A musical program will be given in conjunction. The Grieg piano sonata, op. 7, a movement from the nineteenth ("Kreutzer") violin concerto, the Vieuxtemps ballade et polonaise and like material will be presented.

The program for the college concert in the Auditorium, December 7, is not complete, but it is known that Mr. Sauret will play the Ernst F sharp minor concerto with the orchestra under Mr. Von Fielitz. Mr. Lutschg will probably play the Beethoven concerto in E flat.

The Saturday recital of the American Conservatory on November 25 will be given to Beethoven, with the B flat major trio, the C minor sonata for piano and violin, the thirty-two variations for piano and the "Adelaide" for a program. The variations will be played by Henriot Levy. Leon Marx, Jan Kalas, E. C. Towne, Ella Mills and Amanda Closius will be the other participants.

The violinist, Leon Marx, has just been booked by the Bureau Agency of Music for a recital before the Kalamazoo Apollo Club, December 5, and for a recital before the Milwaukee Calumet Club in January. For the American Conservatory, November 25, Mr. Marx is playing the violin parts of the Beethoven trio and the Beethoven sonata mentioned above.

The F. Wight Neumann announcements for early appearances are the recital of Alfred Reisenauer, to be played in Music Hall Sunday afternoon, November 26. An author's recital by Carrie Jacobs Bond, and Elias Day will be given in Music Hall Tuesday evening, November 28,

and on the afternoon of Thanksgiving Day Max Heinrich will give the Tennyson "Enoch Arden" in the melodramatic setting by Richard Strauss. Mr. Heinrich will precede the Tennyson with a rendition of the four serious songs by Brahms. December 3 has been set for the only song recital to be given here this season by David Bispham. Mr. Ganz's recital will be given Sunday afternoon, December 10.

THE PERSISTENT INTERVIEWER.

New York Institute of Music Recital.

AN appreciative audience filled the parlors of the New York Institute of Music at the third of its weekly series of faculty recitals last Friday evening, and apparently enjoyed the artistic program arranged by Miss Clay. It consisted of a lecture recital, with special reference to the art of interpretation by Felix Heink. Mr. Heink, who is the Institute's specialist in that branch of music, interestingly explained the importance of interpretation in various kinds of compositions, and illustrated his remarks with vocal and instrumental solos.

His selections were:

Romance in F sharp major.....	Schumann
Minuet Capriccioso, op. 11.....	Heink
Nachstück, No. 4, F major.....	Schumann
Valze D'Amour, (MS.).....	Heink
Reverie Isidore (played with left hand alone).....	Ravina
Sans Souci (MS.).....	Heink
Marche Funebre.....	Chopin
Marche Militaire, op. 14, No. 2.....	Heink
Songs—	
Oh, Happy Day.....	Carl Goetze
Wild Bells.....	Carl Goetze
What Is Love?.....	Frances Allitsen
Love's Dilemma.....	Howard Richardson
Sing Me to Sleep.....	Edwin Greene
Deine Blauen Augen.....	Carl Boism
Thursday.....	Molloy
Off to Philadelphia.....	Haynes

Allen Spencer's Engagements.

FOLLOWING Allen Spencer's recital for the pupils of the American Conservatory, September 30, he played at Bloomington, Ill., November 11 for the Amateur Musical Club. On November 17 he played at the Kenwood Club, Chicago, and on December 5 will give his seventeenth consecutive recital at the Academy of Our Lady at Longwood, Ill. December 15 he will play at Kemper Hall, Kenosha, Wis., and on January 8 will be soloist for the Columbia Orchestra at Aurora, Ill. Mr. Spencer will give his annual Chicago recital at Music Hall some time in February.

Praise for Thaddeus Rich.

YOUNG THADDEUS RICH, the violinist, played last week at Albany and Binghamton, and they pronounced him to be the greatest young violinist that they had ever heard. He gives his first recital in New York, at Mendelssohn Hall, on December 14.

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PITTSBURG.

PITTSBURG, Pa., November 18, 1905.

THE most important musical event of the week was the appearance of Emil Paur as piano soloist at the Pittsburgh Orchestra concerts November 17 and 18. Pittsburghers have reason to be proud of their conductor, as he not only stands among the foremost conductors of the world, but is also an excellent pianist. His readings are masterful, and this, combined with superior technic, temperament and poetic grace, place him in the front rank of the virtuosi.

The orchestra program opened with Beethoven's "King Stephen" overture, its first performance at any of these concerts. This was followed by Schubert's "Unfinished Symphony," played beautifully and warmly received by the audience.

In remembrance of his fine solo work of last season, Mr. Paur received an ovation when he took his seat at the piano. He performed the Spanish rhapsody by Liszt (with accompanying orchestration by Busoni), and was compelled to acknowledge repeated outbursts of applause. While the orchestration is brilliant, the piano held the predominating part, even in the greatest climaxes. Luigi von Kunits, concertmeister of the orchestra, conducted this number. The second half of the program opened with the symphonic poem "Vltava," by Smetana, after which Mr. Paur played three solo numbers, two Chopin mazurkas and the fantasia in F major. It was here that Mr. Paur's work as an artist stood out so prominently.

The concert closed with the prelude and closing scene from Wagner's "Tristan and Isolde."

The usual concerts for next week (November 24 and 25) will be omitted, the orchestra being away on a Western tour.

Ninian B. Yuille, the Scotch tenor, has been engaged to sing at Morgantown College, Morgantown, W. Va. Gaul's "Holy City" and a miscellaneous program will be given. This is a return engagement for Mr. Yuille, he having sung last year in Alexander Thompson's oratorio "Lazarus." Another return engagement that has come to him is with the Choral Society of the Trinity Episcopal Church at Parkersburg, W. Va. Mr. Yuille has a robust tenor voice, with plenty of temperament and fire. His repertory is one including all the well-known oratorios. He has sung throughout Western Pennsylvania, Eastern Ohio and West Virginia, also in Chicago, Denver, St. Louis and other large cities. He has also appeared with the Pittsburgh Mozart Club in Gaul's "Holy City" and recently sang in "The Messiah" in Johnstown, Pa. Mr. Yuille is director of music at the Third Presbyterian Church, which has one of the finest quartets in Pittsburgh, it consisting of Laura Louise Combes, soprano; Christine Miller, contralto; Ninian B. Yuille, tenor; and John Roberts, bass.

The 722d free organ recital was given at Carnegie Music Hall this evening (November 18), with Edward J. Napier at the organ. In the first half of the program Mr. Napier confined himself to organ compositions, while the second half included original transcriptions. Mr. Napier is one of

Pittsburg's few good organists, and the patrons of the organ recitals always look forward to his programs with pleasure. He has given over 100 recitals throughout Pennsylvania, West Virginia and Ohio, and has always met with success. Mr. Napier succeeded the late Frederic Archer as organist at St. James' Roman Catholic Church in Chicago, and also Dr. Louis Falk at the Zion Temple in the same city. When Mr. Archer's work in Pittsburg became too heavy, he sent for Mr. Napier to come and assist him, and after his death became organist at the Church of the Ascension, Mr. Archer's former position. He is also a singer, possessing a very good baritone voice. A very successful song recital was recently given in Pittsburg, at the Hotel Schenley, by Henrietta Keil and Mr. Napier. He received his voice training from Clement Tetedoux, and while he is yet a young man he has an extensive repertory.

The musicale given by Mr. and Mrs. H. Kirke Porter at their home, "Oak Manor," on Monday, November 13, was one of the most brilliant affairs of the season. The Von Kunits String Quartet, with Severin O. Frank at the piano, gave the following program: Mozart's quartet in B flat major, Beethoven's "Kreutzer" sonata and two movements from quartet in A major by Schumann.

A musical tea was held at the home of Mrs. William Thaw, "Lyndhurst," on Tuesday, November 14. The program was rendered by Christine Miller, contralto; Laura Combes, soprano, and Jean Miller, reader. With such talent, a delightful afternoon's entertainment was anticipated, and those present gave evidence of their pleasure and satisfaction. Schumann, Georg Henschel, Franz, Ponchielli and Richard Strauss, were represented on the program. Adele Reahard, a talented accompanist, gave the singers excellent assistance throughout the entire program.

The first concert of the thirty-third season of the Art Society, held Monday, November 13, was well attended. Grace Wassall's "Shakespeare Song Cycle," and a miscellaneous program were given by the quartet, Madame Shotwell-Piper, Katherine Fisk, Kelly Cole and David Bispham.

The appearance of Alexander Callow, the boy violinist, at the Allegheny organ recital on Thursday, November 23, is arousing considerable interest. He will be accompanied by his teacher, Edward G. Rothleder. Caspar P. Koch, the organist, will also be assisted on the program by Anna Vera Shiebler, soprano.

Christine Miller, contralto, has been engaged as soloist at the first concert of the Bellevue Orpheus Club, Thursday, December 14. This organization has a male chorus of forty voices.

S. G. Pratt, of New York, the distinguished author, composer and pianist, was the guest of honor at a reception given at the Carter Conservatory of Musical Art, South Highland avenue, Thursday evening, November 16. An informal musical program was presented. Mr. Pratt played several Chopin numbers, and Mr. Carter played and sang several selections. Among the advanced students and graduates who participated in the program were

Elda Furey, Ivie Taylor, Orma Crossland, Ruth Williams, Bernadette Donnelly, Carrie Curry, Bertha Grossa, Eva Kates, Bernadette Crawford, Elizabeth Anderson, Ethelwin Dible and Margaret Krebs. Mr. Pratt will give a series of lecture recitals at the conservatory during the season, the subject of which will be the life and compositions of Chopin.

Walter E. Hall, one of Pittsburg's organists, was recently re-elected as official organist at the Carnegie Music Hall, Braddock, Pa. He gave his first free recital of the season there this week.

The first of the private subscription recitals held in the beautiful music room of Mr. and Mrs. John Slack's residence, Edgeworth, Pa., was given Thursday, November 9. The program was rendered by the Von Kunits String Quartet, assisted by Mrs. Lawrence Litchfield, pianist, and included Beethoven's quartet in D major, Schumann's quintet in E flat major, and Mozart's quartet in B flat major. The second recital will be given November 23.

The second song recital of a series given by Mr. and Mrs. James Stephen Martin, at their home, Walnut street, Pittsburg, will be held December 2.

Among the new faces seen in the Pittsburgh Orchestra this season, Fred W. van Amburgh, first clarinetist, has attracted considerable attention. He is a young man, barely twenty-one years of age, has received all his training in America, and plays with the skill of a virtuoso. Last week his work in Liszt's second Hungarian rhapsody was very finished, clean cut, and remarkable for such a young player.

E. L. W.

Brooklyn Saengerbund Concert.

GUESTS of the Brooklyn Saengerbund were hospitably welcomed Sunday night on the occasion of the annual autumn concert. Hugo Steinbruch, the musical director, has greatly advanced the artistic standards of this musical club. There are few male choruses that sing with such sonority and precision. The club had the assistance of the ladies' chorus and three excellent soloists—Minnie Minck, soprano; William R. Rieger, tenor, and Dr. Carl Dufft, basso. Besides a miscellaneous program, the numbers for the evening included "Autumn," from Haydn's "Seasons." Miss Minck, the soprano, is a pupil of Mr. Steinbruch, and the favor with which the audience received the young singer must have been pleasing to her teacher.

Mr. Rieger, always a sympathetic artist, sang a group of songs by Liszt, Schumann and Böhm. Dr. Dufft has a noble voice and he sang with his usual authority songs by Richard Strauss and Holländer. The Maennerchor sang with great expression "Siehst du das Meer," by Nagler; "Wanderer's Abschied," by Jüngst; "Da drüben," by Steinbruch, and "Das Deutsche Lied," by Fassbinder. The Ladies' Chorus sang "Maienabend," by Von Wilm, and "Zweigesang," by Kahn. The orchestral section of the club, composed mainly of aspiring amateurs, performed the overture from "Rosamunde," the prelude to Reinecke's opera "Manfred," and the "Turkish March," from Beethoven's "Ruins of Athens."

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REISENAUER'S GREAT ART.

THE furore which Alfred Reisenauer created on his first visit to America has fairly been duplicated at the outset of his second tour, which he is to make under the direction of Loudon G. Charlton. Reisenauer made his initial appearance November 12, with the New York Symphony Orchestra, and again the following Tuesday with the same organization. That his first recital Sunday evening should have been the unqualified success that it was might well have been considered a foregone conclusion; for the criticisms of the orchestra appearances were without exception of a markedly enthusiastic character. The following excerpts will suggest the warmth of Reisenauer's reception and the deep impression which his playing made:

That Mr. Reisenauer repeated the colossal triumph which he made at his first appearance in New York in the same work at a Philharmonic concert two years ago.—The New York Tribune.

The soloist was Alfred Reisenauer, who made his reappearance after an absence of two years. His playing in the A major concerto of his master was admirable. It was full of color, poetry and vigor. This was masculine piano playing and refreshing in its virile character.—The New York Sun.

Mr. Reisenauer touched the very heart of Liszt's concerto in his reading, if so shallow and poor a thing can be said to have a heart. So and not otherwise must this piece be played, with ostentatious, flamboyant sentiment, and lascivious dalliance with its languorous, swelling phrases, with acintillat delivery of its brilliant passages and a resounding sweep of thunderous chords. In its way his performance was a masterpiece. Its musical value was not great, but it exactly represented Liszt's concerto, and it aroused great enthusiasm.—The New York Times.

Reisenauer was a success. He played Liszt in the masterly manner of a great artist who is justly sure of his own knowledge and strength. He was recalled seven times, and loud and long were the clamors for an encore. At each recall he tantalized his audience by walking slowly and deliberately up to the piano, laying his hand affectionately upon it, and then walking away.—The New York Telegraph.

No one who heard Reisenauer's superb performance of the Liszt A major concerto and the spontaneous demonstration it evoked from the audience could doubt the pianist was the lion of the occasion. He played the same work in New York two years ago with the Philharmonic Orchestra under Victor Herbert, and the local musical public had not forgotten his achievement.

Yesterday his performance had an overwhelming effect, for Reisenauer never had played with more irresistible fervor, eloquence and brilliancy. It was a performance long to be remembered. Again and again the pianist was recalled, but could not be prevailed upon to give the desired encore.—The New York Press.

The afternoon's soloist was Alfred Reisenauer, heard here the season before last. He appeared yesterday wearing a Caruso waistcoat, but he played like a pupil of Liszt—which he is. His number was the A major piano concerto by Liszt, the work with which Reisenauer won laurels on the occasion of his former visit to this country. Yesterday he again played it with a breadth and sweep that were magnificent. His reading of this work is stunning, virile, imposing and dramatic to a rousing degree. He gave free rein to the sentimental episodes at the beginning, but thundered out the climaxes as few living pianists can do and still be musical. Reisenauer is a tremendous Liszt player.—The New York World.

Alfred Reisenauer's Liszt concerto, a performance that instantly made a hit two years ago, served equally well to reintroduce the pianist. He hit out from the shoulder in the same elephantine carress of trembling ivories. He fairly conducted Mr. Damrosch's men with the back of his rhapsodic head, and he acted out his musical ideas to the audience like an epic poet or a campaign orator. Reisenauer makes the popular appeal. He also makes the pi-

ano appeal for help and sympathy. He is the first player of the season who equals the instrument itself in sheer endurance.—The New York Evening Sun.

The magnet of the program was Alfred Reisenauer, the well known pianist, who had arrived in this country but two days since, and who has not been heard in America during the last two years. He was warmly greeted by the audience and after a superb rendition of the Liszt concerto, received an ovation and a half dozen recalls.

He played the concerto like a true artist, exhibiting temperament and control not alone of the instrument on which he performed, but of the orchestra players as well, whose endeavor to rush a certain passage in the score were checked by him and the tempo thereof dominated by him without any exhibition of his own personality. He refused encores.—The New York Daily News.

Alfred Reisenauer, the pianist, who has not appeared in this country for two years, was the soloist. The program consisted of



ALFRED REISENAUER.

Brahms' Symphony No. 3 in F, Debussy's Prelude to "L'après midi d'un Faune"; Liszt's piano concerto in A, and the "Scheherazade," from "A Thousand and One Nights" symphonic suite, by Rimsky-Korsakow. Mr. Reisenauer played the tremendous concerto most admirably, bringing out all of the color and feeling of which it is capable. In spite of the enthusiastic applause, however, he did not respond with an encore.—The Brooklyn Eagle.

What the audience liked best, however, was, undoubtedly, the Liszt concerto in A, which, as played by Alfred Reisenauer, aroused tremendous enthusiasm. It is this pianist's battle horse, and he rides it without saddle or bridle, with splendid abandon, vitality and impetuosity. Mr. Reisenauer is one of the few who preserve the true Liszt traditions, and it may be assumed that he knows his forte and will give us plenty of his master's masterly works at his impending recitals.—The New York Evening Post.

When it comes to the piano, however, Reisenauer puts Pan and his pipes into the background. In Liszt's concerto in A, which is founded on themes in Wagner's "Tristan and Isolde," the pianist did some very unusual work. There was a remarkable sympathy between the conductor and soloist, which was communicated to the other musicians, and a splendid ensemble was the result.—The New York Evening Telegram.

NATIONAL FEDERATION

OF MUSICAL CLUBS.

THE Morning Musicle, of Syracuse, N. Y., is entering on a year of great promise. The fortnightly recitals, extending from November 8 to April 18, will be thirteen in number and will be given by the members of the club, with occasional outside assistance.

Besides these regular recitals four artist concerts will be given. The first, December 6, will take the form of a piano recital by Harold Bauer; the second will be an evening with the Kneisel Quartet; the third will be an evening with artists to be selected later. The fourth concert will be given to the friends of the club members as a request program, when there will be repeated the numbers which had received special favor at the regular morning recitals.

The Beethoven septet, arranged for piano, violin and cello, was the opening number on the regular club program given November 8, and was presented by Miss Decker, Mrs. C. N. Daman, Albert Kuenzlen and Aurin Chase. Part II consisted of excerpts from the opera "Fidelio" (Beethoven), the quartet for mixed voices "He Doth to Me Incline"; recitative and aria, "Thou Monstrous Fiend," sung by Mrs. C. W. A. Ball; the duet, "O Blissful Hour," sung by Mrs. Nicholls and Mr. Snyder. The program was concluded by the trio, "Well Said, My Son," sung by Mrs. Nicholls, Miss Lockwood, Mr. Calthorp.

The Treble Clef Club, of Allegan, Michigan, has opened its season of 1905-6, under the leadership of the following officers: President, Mrs. C. R. Wilkes; vice-president, Martha Sherwood; secretary, Edith Priebe; treasurer, Mary Bassett; executive committee, Mrs. Fred I. Chichester, Mrs. Harry Pritchard, Mrs. Austin Colburn.

That a musical society of over eighty women members has been successfully carried on for over ten years in this quiet village, whose entire population numbers less than 3,000 souls, is a striking testimony to the standard of culture in the community. The program committee, consisting of Mrs. L. F. Sollendine, Mrs. F. I. Chichester, and Mrs. W. L. Davis, has arranged an interesting outline for the winter's work. The study for November is ensemble music. Christmas music will be considered in December. Other subjects which will be taken up are Japanese music, opera, German music and Wagner (analytical). In April there will be an organ recital under the direction of the executive committee. The year's work will conclude in June with Tone Pictures, when Flower Day will be observed. The musical work for September was in the hands of the president, Mrs. Wilkes.

Members of the Schubert Club, of St. Paul, Minn., in the first two weeks of November, enjoyed three musical entertainments of exceptional standard even for that club. November 1, two local artists, who are typical of the best musical scholarship, Mrs. Frederick H. Snyder and Claud Madden, together with Katherine Giltinan, gave a program of marked interest, in the production of which they were assisted by Mrs. Francis Hoffman, as accompanist. Miss Giltinan was welcomed back to St. Paul, after some years of study in Europe.

On the 11th the club members were guests at a public rehearsal of the Tchaikowsky trio, op. 50, given at the Odeon, and on the evening of the 14th, the regular club musicale was held at the Park Congregational Church. On this occasion each member was allowed one guest. A large audience enjoyed this program, which was of unusual interest.

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MME. GADSKI'S TRIUMPH.

MADAME GADSKI inaugurated her concert season of 1905-96 by a tour with the Boston Symphony Orchestra, including Boston, New York, Brooklyn, Philadelphia, Baltimore and Washington. In each of these cities, except Brooklyn, an all Wagner program was given, with the result that the utmost capacity of each of the large auditoriums in which the organization played was tested and crowds turned away.

In each city Madame Gadski made the greatest success she has yet attained in concert, her reception being an ovation in every sense of the word. In the Immolation scene from "Götterdämmerung" she rose to the heights which stamp her as the greatest Brünnhilde of this generation:

About these performances the critics are for once unanimous, as will be observed from the following:

Madame Gadski was in excellent voice and sang the Brünnhilde music with that artistic sense and expression that always is so prominent a part of her work. In the closing scene she rose to noble heights of emotional power.—The Boston Journal.

Those who were in the house testified to their admiration of her art in no uncertain manner, and by loud and long continued applause paid a just tribute to the splendor of the freshest and most serviceable voice now to be heard in the later dramas of Wagner. This voice can be heard only in the concert room, unless one chooses to journey in the summer all the way to the Prinz Regenten Theatre in Munich, where it may be heard on the lyric stage. In the present dearth of young and rising Wagnerian singers the journey is almost worth while.

As for Madame Gadski, it was, as we have intimated, a joy to hear her. She was especially interesting in the music of the "Götterdämmerung" Brünnhilde, which she has not yet sung here in the opera house, but with which she had a brilliant success in Munich last summer. She sang this music with brilliant, clear, vibrant voice, with enthusiasm and with understanding.—New York Sun.

Madame Gadski's reappearance was met by a glad welcome. She was in superb voice, and sang the song of Elizabeth well, but the music of Brünnhilde with thrilling power and the true accent of dramatic eloquence. It is, indeed, a beautiful voice, and its warmth and richness and fullness were most beautifully employed yesterday. So, too, was Madame Gadski's art of song, through which the music was not only declaimed, but sung, as Wagner's music should be.—The New York Times.

Johanna Gadski sang as Brünnhilde in "Götterdämmerung" yesterday at Carnegie Hall. It was magnificent, and Herr Direktor Conried was not there. He had said that Johanna Gadski should not sing as Brünnhilde at the end of the Trilogy. She had said she would.

She had to quit the opera company of Herr Direktor Conried in order to do what she said she would do, but a great crowd of music lovers said yesterday that the disadvantage was the Herr Direktor's, not Gadski's. The Herr Direktor could not give to her the Boston Symphony Orchestra's accompaniment.

It was almost perfect; he could give to her a more harmonious costume. Her gown and the ostrich feather in her large hat were of a blue too pale, but the expression of her voice was Brünnhilde's at the pyre of Siegfried and in her last call to Grane, her horse, or there is a conventional Brünnhilde whom artists of individuality do not know.

She sang Elizabeth's greeting in act III of "Tannhäuser" with great charm. Ellison van Hoose sang the Prize Song of the "Meistersinger," the parting of Siegfried from Brünnhilde and his song to her at his death.

The audience was numerous and its fervent applause not extravagant.—New York Journal.

Madame Gadski made her appearance to sing with big effect "Dich theure Halle," from the second act of the same opera, and then Ellison van Hoose delighted the house with Walther's Prize Song from "Die Meistersinger." This talented lyric tenor has done few things of greater worth here.

The program's climax arrived with its last number, a series of excerpts from "Die Götterdämmerung." These brought Mr. Van Hoose to Madame Gadski's support in the superb duet of parting which opens the first act, and gave him also Siegfried's dying words to sing and, after the orchestra had played the funeral march, introduced Madame Gadski in the great closing scene of immolation.—The New York Herald.

Madame Gadski, fresh from her triumphs at Munich and Cologne, did not disappoint those who had come eager to hear her sing again "Elizabeth's Greetings" from "Tannhäuser," and for the first time the farewell scene with Siegfried and the grand finale of "Götterdämmerung." She is one of the few vocalists who have had the good sense and patience to wait till her voice had fully matured before undertaking these difficult tasks, and now she has the reward of being able to give pleasure to the most fastidious listeners. And a lucky thing it is for them, as the number of dramatic sopranos able to cope with Wagner's roles is diminishing at an alarming rate. But as long as there is one who can sing the parts referred to, with the youthful vigor and freshness, the admirable art of vocalization and phrasing, and the dramatic warmth displayed on Saturday, there need be no cause for pessimistic forebodings. Madame Gadski re-

ceived the most cordial applause, and a favorable reception was also given Ellison van Hoose, who sang with Madame Gadski in the Siegfried scene and also Walther's Prize Song.—The New York Evening Post.

Besides the seven performances with the Boston Orchestra, Madame Gadski is to sing with the orchestra in two other cities, Worcester and Portland, Me.

BOSTON.

HOTEL NOTTINGHAM, COPLEY SQUARE,
BOSTON, MASS., NOVEMBER 19, 1905.

MAX REGER was introduced to America last Wednesday afternoon, and Ernest Sharpe, the well known Boston basso, was the medium of introduction, for which he is justly entitled to a great deal of unstinted credit for



JOHANNA GADSKI

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assuming the pioneer work of launching the songs of this modern German composer upon American programs. Mr. Sharpe's seventh Boston song recital at his cozy and artistic studio, 74 Commonwealth Avenue, Chestnut Hill, given Wednesday afternoon last before a capacity gathering of many of Boston's musical cult, was perhaps one of the most important musical events in the country for the week, as it served to bring the songs of Max Reger for the first time before an American audience, and Mr. Sharpe succeeded in exhibiting the intricate and complex compositions in a thoroughly musicianly and satisfactory manner, his interpretations revealing hidden mysteries in Reger's fathomless art that aroused genuine interest at once, and there is little doubt but that Mr. Sharpe was as fully surprised as the writer and his audience was to discover the effect which the new songs had upon all in the studio; every number was enthusiastically applauded, and all save two were demanded in repetition, and, therefore, it is quite in order to apprise the musical world of the fact that Max Reger's songs made a fine impression on first hearing in America, and before a Boston audience at that. Mr. Sharpe chose the following program for the exploitation of Max Reger's songs:

Merkpruch, op. 75, No. 1.
Und willst du von mir scheiden, op. 76, No. 2.
Der Bote, op. 70, No. 24.
Du meines Herzens Krönlein, op. 76, No. 1.
Schlecht Wetter, op. 76, No. 7.
Herzenstausch, op. 76, No. 3.
Präludium, op. 70, No. 1.
Maienacht, op. 76, No. 13.

Wenn die Linde blüht, op. 76, No. 4.
Mit Rosen bestreut, op. 76, No. 12.
Der verliebte Jäger, op. 76, No. 13.
Sehnsucht, op. 66, No. 1.
Einen Brief soll ich schreiben, op. 76, No. 8.
Beim Schneewetter, op. 76, No. 6.
Warte nur, op. 76, No. 10.
Waldeinsamkeit, op. 76, No. 3.
Mein Schätzlein, op. 76, No. 14.

Mr. Sharpe was in splendid voice and form for the proper coloring and interpretative exactions required of the Reger school, and every number received its exact, proper consideration at the hands of both Mr. Sharpe and his excellent accompanist at the piano, J. Angus Winter. The Boston Transcript devotes considerably more than a column of its conservative space to Max Reger and Mr. Sharpe, and its praise treats both composer and Boston singer, the latter for having so successfully and artistically presented and interpreted the wonderful compositions of the former. Says the Transcript in part: "Whether it was by intent or by accident, Ernest Sharpe, one noticed, had selected from Reger's works many that dealt with nature, that concerned themselves with praise of the linden tree and the cloud flecked sky. The majority of the songs on the program was of this order. Plainly, Reger is a man of nature.

And a comparison comes to mind. Sometimes one art can be better understood when we look at it obliquely from another art. Max Reger looks at nature as Constable, as Rousseau did. Mr. Sharpe gave an afternoon of great pleasure. It was good of him to let us have so generously of this new man, and he sang the songs very acceptably. This, too, is saying a great deal, as they are extremely difficult of interpretation. J. Angus Winter, who played the accompaniments, also deserves high praise." One thing is manifestly evident, and that is that Ernest Sharpe has set a noble example in the line of studio recitals, and his beautiful music room in the Providence House, out on Newton Boulevard, is the very best place for his high class song recitals, as the whole aspect of studio and exterior surroundings, including the lovely Fenway without, all contribute a wholesome proportion of atmosphere necessary to a well rounded musical picture. Mr. Sharpe's recitals are exclusive musical events, which appeal to musicians and seekers after the best in vocal literature. Mr. Sharpe's next recital will be given at his studio on the afternoon of Wednesday, November 29, when he will sing a program of Scotch metrical ballads of the sixteenth century, and songs by Tschai-kowsky.

Anna Miller Wood has resumed her position as solo contralto at the First Unitarian Church in Boston, having taken up her choir duties last Sunday, November 11. She was granted an additional month's vacation, which was urgent on account of the busy teaching hours of Miss Wood. Her pupil, Carolyn Boyan Lomas, formerly of San Francisco, substituted in Miss Wood's stead at the Unitarian Church during her absence. Miss Wood will appear with the Boston Symphony Orchestra, as soloist, in Providence on January 4, and she is booked for a song recital before the Fortnightly Club at Cleveland, Ohio, on January 30. Anna Miller Wood is entering upon a busy season, and apropos of this subject, the fact must not be overlooked that she appeared as vocalist at the violin recital of Albert T. Foster at Providence, November 8, and William Potter said in the Providence Journal in part: "The songs of Anna Miller Wood were a delightful part of the program, her superb voice and thoroughly artistic method being highly appreciated by her hearers."

The Boston Symphony Orchestra was welcomed back home after an absence of two weeks by large audiences that completely filled Symphony Hall at both the Friday afternoon rehearsal and Saturday evening concert of this week. The program for the two concerts was as follows, Felix Winternitz, violin soloist:

Symphony in G minor (K. 550).....Mozart
Allegro molto. Andante. Menuetto; Trio Finale; Allegro assai.

Concerto in A minor, for violin and orchestra, op. 45 (first time).....Sinding
Prelude to The Birds of Aristophanes (first time).....Paine
Theme and Variations from Suite No. 3, in G major, op. 55. Tschai-kowsky

Alice Huston Stevens, an advanced pupil of the W. L. Whitney International School of Music, gave a vocal recital in the hall of this institution last Friday evening, and among her numbers were "Serenata" (Tosti) and "Bel Raggio," from "Semiramide."

Boston has enjoyed two matinee recitals at Jordan Hall during the past week by Marie Hall, the young English violin virtuosa, whose initial American appearances in New York have already received attention in the columns of THE MUSICAL COURIER. Suffice to say that Miss Hall may be sure of a generous welcome when she appears with the Boston Symphony Orchestra in the spring, as she made a distinct impression at her recitals of Tuesday and Saturday afternoons. Miss Hall informed THE MUSICAL COURIER representative at Boston that she feels gratified over her reception in this city, as she knew prior to coming here that Boston is a musical centre of deep conservatism. Her program of Tuesday afternoon was as follows:

Sonata in E major, for violin and piano.....Bach
Concerto in G minor.....Max Bruch
La Folie, Variations sérieuses.....Corelli
La Compiante.....Ph. E. Bach
Le Bavolet flottant.....Couperin
Menuet.....Mozart
Le Cygne.....Saint-Saëns
Moto Perpetuo.....Novacek

Saturday afternoon numbers were the following:
Sonata, C minor, op. 30, No. 2, for violin and piano.....Beethoven
Concerto, D minor.....Wieniawski
Hexentanz.....Paganini
Vagabond.....Tor Aulin
Humoreske.....Tor Aulin
L'Abbeille.....Schubert
Aria.....Bach
Moto Perpetuo.....Ries

Considerable interest attaches to the first of the Pension Fund concerts of this season, to be given by the Boston Symphony Orchestra next Sunday evening, in commemoration of the twenty-fifth season of the renowned orchestra, and one of the features of the concert will be the appearance of Georg Henschel, the London singer, pianist and composer, and first conductor of the Boston Symphony Orchestra. Mr. Henschel will assist Wilhelm Gericke, the noted leader of the orchestra, in a great program. Symphony Hall will hold a large audience on that occasion.

The following mention appeared recently in the Boston Globe:

The first of the Sunday Chamber Concerts was given on the afternoon of October 29, at Chickering Hall at 3:30, the Kneisel Quartet being the attraction. They will be continued each Sunday afternoon throughout the winter and the same high class of artists is promised as those who made them so enjoyable and instructive last winter. These concerts are made possible only through the generosity and philanthropy of the Chickering, to whom gratitude is due, second only to that due Mr. Higginson in his relation to the public with the Boston Symphony Orchestra. Mr. Tucker arranges all the details and that is sufficient guarantee of their success. Other attractions in the series will be the Boston Symphony Quartet, the Adamowski Quartet, the Hoffman Quartet, the Longy Club, as well as several soloists among singers and players. And with all this array of good music, the price of tickets is within the reach of all.

THE MUSICAL COURIER has noted each Sunday afternoon Chickering chamber music concert, and published the program, for the two concerts already given of the first series. This afternoon's program, being the third of the season, was played to a capacity house, like the previous functions, and the artists were Ernst Perabo, pianist; Fred L. Mahn, violinist; Stephen Townsend, baritone. The program follows:

Sonata No. 1, in G major, for piano and violin, op. 13.....Rubinstein
Song, The Almighty.....Schubert
Elegy for violin, with piano accompaniment, C minor, op. 10, with introduction by Louis Spohr.....Ernst

Songs—
Forever and a Day.....Townsend
On Wings of Music.....Mendelssohn
The World is Full of April.....Clough-Leigher
Rondo, piano and violin, B minor, op. 70.....Schubert

Mr. Mahn, who is a member of the Boston Symphony Orchestra, drew the most satisfactory effects and tonal possibilities from his violin, likewise generous applause, and Ernst Perabo acquitted himself in his customary finished manner at the piano. Stephen Townsend is always a favorite in Boston, his rich, sympathetic baritone filling all requirements in polished vocal culture. It was an afternoon of extreme musical pleasure.

Harrison Bennett, basso, gave a song recital in Steinert Hall last Thursday afternoon, when he presented a program of unusual breadth and variety. Here is what he sang:

O Ruddier Than the Cherry, Acis and Galatea.....Handel
Qui sdegno non s'accende (Magic Flute).....Mozart
Laschali dir.....Toati
La Bianca Rosa.....Morelli
Io T'Amoro.....Vannini
La Moglia Lungi, La Griseldada.....Massenet
Matin Song.....Paine
Summer Rain.....Willeby
Kashmiri.....Finden
Border Ballad.....Cowen
Ob heller Tag.....Tchaikowsky
Im wogenden Tanze.....Tchaikowsky
Das war im ersten Lenzestral.....Tchaikowsky
Aria from La Gioconda.....Ponchielli
Melodia.....Glinka
Ah Tu mon Piangi, La vita per il Tsar.....Glinka
Rannuenti Ancor.....Bleichman
Der Asra.....Rubinstein
Tambour Major (Le Caid).....Tomas

Mr. Bennett was ably assisted at the piano by J. Angus Winter. He has a fine, hearty bass voice, which shows operatic training to a considerable degree, although his concert work is the sort that pleases his hearers. Mr. Bennett has been heard in Boston before with the Savage English Opera Company, and now has chosen "The Hub" for regular concert and studio work.

The William L. Whitney International School of Music announces that Harold Bauer, the noted piano virtuoso, will resume teaching in the Boston branch school on November 23, and continue his instructions there until March, and from March until July he will teach at the Paris branch of the Whitney school.

Carl Faeltel, of the Faeltel Pianoforte School, with the Boston Symphony Quartet, will give a chamber music concert on Thursday evening, November 23, in Huntington Chambers Hall. The program includes piano and string works by Mozart, Beethoven and Schumann.

Helen Hopekirk gave a well attended piano recital at Steinert Hall last Monday afternoon, her numbers embracing a list of technical labyrinths, including "Plein Air" (d'Indy), three Debussy settings, viz., "Clair de la Lune," "L'Isle Joyeuse" and "Masque." Schumann's "Novelette," in D, No. 2, and "Carneval," op. 9, were given the utmost musicianly consideration, as was everything on the program. Miss Hopekirk treated the "Erl-King" and "Hark, Hark, the Lark" (Schubert-Liszt) in a beautifully finished style that amply displayed her powers of delicate shading to a nicety. Two preludes, B flat and G minor, and scherzo, B flat minor (Chopin), and berceuse (Heller) and barcarolle, A minor (Fauré), were among the numbers which tested Miss Hopekirk's pianistic powers greatly.

Raoul Pugno, the French pianist, appeared at Jordan Hall last Wednesday afternoon in a brilliant recital, and was well received by audience and critics of Boston. This artist will favor Boston with a second recital on Wednesday afternoon of next week at Jordan Hall.

The second of the Boston Symphony Quartet concerts of the season will be played at Jordan Hall Monday evening, November 27, and Raoul Pugno will be the assisting pianist.

Augusta Cottlow will appear in one of her splendid piano recitals at Steinert Hall next Tuesday afternoon. The program is full of her best efforts.

Olga Samaroff's first piano recital in Boston will occur on Thursday afternoon of the coming week at Steinert Hall. Boston will hear three eminent pianists during the week in the persons of Raoul Pugno, Augusta Cottlow and Madame Samaroff. They will do a good business in this musical community.

Hugo Heermann, the German violinist, will be the soloist at next Friday afternoon and Saturday evening performances of the Boston Symphony Orchestra. He will play a Brahms concerto with the orchestra and the hall will be crowded.

Franz Schubert died at Vienna, Austria, November 19, 1828, or seventy-seven years ago today.

H. I. BENNETT.

Marta Speet's Lectures.

MARTA SPEET, the distinguished Dutch vocal instructor, who has lately settled in Berlin, has given lectures upon her original and practical methods in several of the large cities of Europe. In these lectures she has always drawn overflowing audiences, and won from them unstinted applause. Moreover many of the leading Dutch and German papers have devoted a large amount of space to giving accounts of Madame Speet's logical and exhaustive discourses. Almost all of her critics likewise make mention of the fact that in the beauty of her speaking voice, and the expressiveness of her delivery, Madame Speet herself is an excellent exponent of her own correct methods.

The journalistic accounts of Madame Speet's lectures are without exception much too long to be reproduced in full. We therefore append the following extracts from some of her German press notices:

In the poetic fragments which she had chosen for illustration Frau Speet offered the example of a beautifully modulated voice which she handles with prudent economy, and of a finely characteristic delivery. The conclusion of her lecture, in which she proposed that the singing teachers who are little agitated by doubts of their failings should come together at times, and compare their experiences in vocal instruction was not wanting in the humorous touch. The interesting lecture which Frau Yppes-Speet entertained her audience for an hour and a half met with lively approval.—Dr. Otto Neitzel in the Kölnische Zeitung, January 9.

It would be a good thing if Madame Speet's concise lecture might be translated, and thus made accessible to wider circles throughout all Germany.—Emser Zeitung, July 23, 1898.

Speaking with reference to Art and Hygiene, speaking as Preliminary Exercise in the study of Singing, and the Art of Natural

Singing itself, were the subjects treated by Madame Marie Yppes-Speet before the overflowing audience in the big conservatory hall on Tuesday night. * * * That Madame Speet not only knows what to do, but can also practice her precepts, was proven in countless examples of French and German poetry. Of these an especially deep impression was made by Maeterlinck's dialogue between a compassionate sister and a dying man. * * * Madame Speet has complete mastery of her material, and must be an excellent pedagogue. Her performance met with lively approval.—Kölnner Tageblatt, January 9, 1904.

MEMPHIS.

MEMPHIS, Tenn., November 18, 1905.

TUESDAY evening, November 14, the season was opened most auspiciously for the Beethoven Club by the success scored with its first concert. The club had the assistance of Adah M. Sheffield, of Chicago, who, with her charming stage presence, brilliant vocalization and musically interpretation, attracted and held the interest of the audience from first to last.

Oscar Seagle, baritone, a modest and gifted young Tennessean, won a great success in this his first appearance in Memphis. He is a pupil of Jean de Reszké.

The Bloom Violin Quartet, of Memphis, received much applause for its excellent work. The director, Jacob Bloom, has had much experience both as first violinist under Thomas and leader of string quartets in Cincinnati, his former home. His pupils, Mrs. Falls and Messrs. La Prade and Hirsh, assisted him in rendering a program of much artistic merit. The existence of such a quartet in our city is evidence of musical growth.

The Beethoven Club officers in 1905-6 are: Mrs. Napoleon Hill, honorary president; Mrs. W. A. Gage, president; Mrs. E. T. Tobey, first vice president; Mrs. Lunsford Mason, second vice president; Mrs. R. J. Darnell, third vice president; Mrs. J. P. Oliver, recording secretary; Mrs. Jason Walker, corresponding secretary; Martha Trudeau, treasurer. This was the program for the concert:

Gebet.....Wagner
Rondo Presto.....Haydn
Bloom Violin Quartet.
Cavatina, Un Ballo in Maschera.....Verdi
Oscar Seagle.
Aria, Ballata, Il Guarany.....Gomez
Adah M. Sheffield.
Vorspiel, Lohengrin.....Wagner
Elfentanz.....Mendelssohn
Bloom Violin Quartet.
Morgen-Hymne.....Georg Henschel
Air Des Rosen, La Damnation de Faust.....Hector Berlioz
Quand la nuit n'est pas étoilée.....Reynaldo Hahn
(Words by Victor Hugo.)
Verborgenheit (Secrecy).....Hugo Wolf
Oscar Seagle.
Ob heller Tag.....Tchaikowsky
Das Kraut Vergessenheit.....Hildach
The Sweetest Flower that Blooms.....Leiber
Autumn.....Beach
Birthday Song.....Cowen
Adah M. Sheffield.
Wasserfahrt.....Mendelssohn
Ballata.....Papini
Bloom Violin Quartet.
Recita di Tonio, Pagliacci.....R. Leoncavallo
Oscar Seagle.
Exaltation.....Beach
(Words by Victor Hugo.)
Adah M. Sheffield.

WATKIN MILLS IN CALIFORNIA.

SAN FRANCISCO, Cal., November 15, 1905.

AN event of unusual interest was the concert given last night by the Watkin Mills English Quartet in Lyric Hall. This famous mixed quartet, composed of Watkin Mills, basso; Edith Kirkwood, soprano; Gertrude Lonsdale, contralto, and Harold Wilde, tenor, accompanied by Eduard Parlovitz, pianist, have just returned from Australia, where they report an extremely successful tour. Mr. Mills, the basso, who possesses a smooth, rich voice, delighted his audience by singing in a rollicking manner a number of English ballads. Miss Kirkwood's sweet soprano voice was heard to advantage in the English and Irish songs, the German numbers not being so pleasing. Harold Wilde has a well developed tenor voice with wide range, and particularly delighted his audience by a German song, "Heimliche Aufforderung" (Strauss). Miss Lonsdale, the contralto, rendered several numbers in a creditable manner. The quartet is fortunate in having Eduard Parlovitz for an accompanist, as he possesses exceptional ability. The quartet will give two more concerts in San Francisco before leaving on their tour throughout the East.

Bernetta Lecture Recitals.

CLARA BERNETTA has given two lecture-song recitals on "The Art of Painting in Singing," under the auspices of the New York Board of Education. Miss Bernetta had large and enthusiastic audiences to applaud her interesting program.

Charles K. Harris has just published two high class songs, entitled "Hearts" and "Dreaming, Love, of You," that may make some music lovers forgive him and forget that he ever perpetrated "After the Ball" upon the unresisting public.

BRILLIANT OPENING OF THE OPERA.

Conried Opens the Season With a Resplendent Production of "La Gioconda"—Dazzling Sights in the Boxes and on the Stage—Great Artists and Immense Enthusiasm—A Carnival of Fashion and Art—The Opera Better Than Ever—Seats Selling at \$50 and \$75.

ON Monday evening, November 20, the Metropolitan Opera House threw open its doors for the season of 1905-06, and "La Gioconda" was performed before as glittering and representative an audience as was ever gathered within the building which looks so plain outside and is so brilliantly beautiful inside. Fashion was there in all its gorgeous array, and the scene resembled a vision in the "Arabian Nights" more than it did an Opera opening in the world's busiest commercial centre. Nowhere else on the globe does the polite world surround itself with such luxury as in New York, and the first night of opera is perhaps the most lavish of all the displays instituted by the women of fashion in this city. (The word "display," be it understood, relates, in the sense here used, merely to jewelry, dress stuffs, furs, and the like.) London has its Covent Garden, of course, and in true British style imagines that its dingy old barrack of an opera house is the greatest social sight in the world on a Melba or a Caruso night. Paris, too, boasts a "Grand Opera," but its grandeur seems of the "dressed up for Sunday" kind, when viewed by Americans who are familiar with the appearance and air of an opening night at our Metropolitan. Havana once made claim to an Opera that was said to be one of the élite institutions of the universe, but in that connection one is always tempted to think of Sara Bernhardt's cruel libel (which she has since denied): "The Cubans are a race of niggers in evening clothes." London and Paris enliven their Operas with the presence of dukes and duchesses, lords and ladies, and sometimes even kings and queens, native and visiting. But is there on this planet a greater ruler than Money, and is there a more potent queen than Beauty? These two presided over the Metropolitan Opera House last Monday, and their sway was absolute, unquestioned, and overpowering.

But it must not be supposed that music was nowhere in the bewildering and dazzling swirl of high life which met the startled gaze everywhere in the auditorium and corridors of New York's music palace. Director Conried has made his powerful personality felt at the opera, and his genius presided over every detail of the affair which had to do with the artistic aspect of the evening. The interior of the house was in perfect trim, the lighting of the auditorium and the stage left nothing to be desired, the orchestra, the leader, the singers, and the chorus were at their very best, and the sumptuous staging and mise-en-scène of "La Gioconda" were marvels of good taste and lavish expenditure. Conried has shown in the three years or so of his directorship at the Opera that he is a born impresario in the artistic as well as in the executive sense, and he leaves no stone unturned to give New York exactly what he promised when he took office as its chief of opera—the "grandest Opera in the world." Comparisons are odious and none will be made here, but it is doubtful whether anywhere in the musical world a better performance of "La Gioconda" has ever been given than the one offered by Mr. Conried last week.

The cast was as follows:

La Gioconda	Madame Nordica
Laura Adorno	Madame Homer
La Cieca	Miss Jacoby
Enzo Grimaldo	Mr. Caruso
Barnaba	Mr. Scotti
Alvise Badoero	Mr. Plançon
Zuane	Mr. Begue
Un Cantore	Mr. Dufliche
Isepo	Mr. Paroli
Conductor	Arturo Vigna

Conried did wisely when he built the new orchestral pit in which to hide the orchestra. The men themselves are not an obnoxious sight, of course, but the antics of a leader like Hertz, for instance, are little less than distressing to some persons and downright ludicrous to others. The selection of Vigna as the leader for the opening night was a judicious move. The little Italian conductor is a tremendous favorite with the Opera patrons, and the warmth of his reception left no doubt whatever on that point.

What is there to say of Caruso, that enchanting troubadour with the golden voice? His singing grows more marvelous from day to day, and his art of interpretation more finished. Caruso's acting of the part of the hero, Enzo Grimaldo, was masterful, and his eloquent delivery

of the "Cielo é Mar" stirred up a veritable storm of vociferous cheers, clappings, and stampings.

Mme. Nordica has no better role in all her large repertory than that of Gioconda, and she gave ample rein to her dramatic fervor and temperamental abandon last Monday. The Nordica voice has gained in sensuous charm and color, and has gained splendidly in volume and vibrancy, particularly in the upper tones. Mme. Nordica's work in "La Gioconda" was an artistic delight, pure and simple.

Mme. Homer's fine singing and sincere acting were memorable features of the performance. She has grown in artistic stature and now ranks with the "stars" in reality. Mme. Jacoby, as La Cieca, made an excellent impression, and accomplished the task that fell to her share convincingly and artistically.

Scotti and Plançon, the old favorites, fully maintained the high standard which New York audiences have grown accustomed to expect from them.

Vigna, the leader, is a host within himself. Careful, impulsive, musically, poetical, full of temperament, coaxing, commanding, pliant, and always fascinating—Vigna is everything that a leader should be. He was overwhelmed with applause.

In the ballets, Conried's fine hand was apparent, and the groupings, color effects, and movements were marvels of good taste and refined terpsichorean art. "La Furiana" and "The Dance of the Hours" were great shows within a show, and put into the shade everything else that has previously been attempted here in the line of operatic ballet.

Altogether, it was a night of triumph for everyone concerned in the production, and above it all rose the star of Heinrich Conried, an opera impresario prodigious and extraordinary.

Among the boxholders at "La Gioconda" were: Lady Susan Townley, Mr. Walter Beaupré Townley, Mr. and Mrs. Robert Goellet, Mr. and Mrs. E. H. Harriman, Miss Violet Cruger, Mrs. Astor, Col. and Mrs. John Jacob Astor, Mr. and Mrs. Arthur Iselin, Mr. August Belmont, Mr. and Mrs. John R. Drexel, Dr. and Mrs. W. Seward Webb, Mr. Robert W. Goellet, Mrs. and Miss Vanderbilt, Mr. and Mrs. H. P. Whitney, Mr. William Burden, Mr. and Mrs. J. Pierpont Morgan, Mr. and Mrs. William K. Vanderbilt, Mr. J. Henry Smith, Mr. and Mrs. Henry Clews, Mr. and Mrs. Perry Belmont, Mr. and Mrs. Thomas Hitchcock, Mr. D. O. Mills, the Misses Mills, Mr. and Mrs. James B. Haggin, Mr. W. Bayard Cutting, Mr. and Mrs. Elbridge T. Gerry, the Misses Gerry, Mr. and Mrs. Heinrich Conried, Senator and Mrs. Henry Cabot Lodge, Mrs. J. West Roosevelt, Mr. and Mrs. Robert Endicott, Miss Endicott, Mr. and Mrs. William Frederick Stafford, Miss Clementina Furniss, Miss Sophie Furniss, Mr. W. Harold Brown, Mrs. Zimmerman, Judge and Mrs. Mortimer Addoms, Mrs. Arthur Wellman, Mr. Charles M. Robinson, Miss Mary Carey, Miss Fannie Johnson, Mr. and Mrs. Hartman Evans, Mrs. Robert G. Remsen, Miss Remsen, Mrs. McCosky Butt, Mr. and Mrs. John C. Westervelt, Mrs. Daniel Butterfield, Mrs. Charles Truax, Madame Galski, Mr. and Mrs. T. Pearsall Field, Miss Callender, Mrs. James Struthers, Mr. and Mrs. A. Bradhurst Field, Mr. and Mrs. Henry Wilmerding Payne, Mr. Brayton Ives, Miss Winifred Ives, Dr. Homer Gibney, Mrs. E. La Montagne, Jr., Mrs. M. L. Stockwell, Mr. and Mrs. Stephen Brown, Mr. Paul Morton, Miss Morton, Mrs. Henry Draper, Mr. and Mrs. Hugh J. Chisholm, Mr. Walter V. Kremer, Mr. and Mrs. Frederick W. Whitridge, Mr. and Mrs. Wilber A. Bloodgood, Mr. and Mrs. George G. Frelinghuysen, Miss Matilda Frelinghuysen, Miss Dehon, Mrs. W. B. Osgood Field, Miss Mamie Field, Mr. and Mrs. Paul D. Cravath, Mr. and Mrs. John Ames Mitchell, Mrs. Henry Siegel, Miss Georgine Wilde, Mr. and Mrs. Alfred Chapin, Mr. and Mrs. Charles Steele, Miss Atterbury, Mr. T. Sanford Beatty, Mr. S. Montgomery Roosevelt, Dr. and Mrs. Clarence C. Rice, Miss Gladys Rice, Mr. and Mrs. Timothee Adamowski, of Boston; Mr. Bronson Winthrop, Mr. Henry G. Barbey, Mr. and Mrs. Isaac D. Fletcher, Mr. and Mrs. Smith Hollins McKim, Mr. and Mrs. Gage E. Tarbell, Mr. James Hazen Hyde, Mr. Eliot Gregory, Mrs. George C. Clausen, Mr. and Mrs. James Speyer, Mr. and Mrs. Jules Bache, Mr. and Mrs. Henry Seligman, Mr. and

Mrs. Daniel O'Day, Mrs. John L. Riker, Mr. and Mrs. George B. Hurd and Mr. and Mrs. James B. Dickson.

This is the complete list of the regular parterre boxholders at the Metropolitan Opera House for this season:

- Box 1—Mrs. Ogden Goellet, Wednesday nights (uncertain)
- Box 2—A. D. Juillard, P. M. Lydig and Richard Mortimer
- Box 3—R. T. Wilson
- Box 4—August Belmont
- Box 5—Clarence M. Hyde and John Notman
- Box 6—W. K. Vanderbilt, Jr.
- Box 7—Mrs. Astor and Col. Astor
- Box 8—M. C. D. Borden, C. N. Bliss and John Clafin
- Box 9—James Breeze and George C. Clark
- Box 10—George F. Baker, H. C. Fahnestock, F. F. Thompson and Harris Fahnestock
- Box 11—Perry Belmont
- Box 12—Henry Clews and George J. Gould
- Box 13—H. A. C. Taylor
- Box 14—G. H. Warren, Amedee Depau Moran, Charles W. Morse and W. S. Miller
- Box 15—James Stillman and Alfred Chapin
- Box 16—Mrs. John B. Trevor and George T. Bliss; Henry Sloane, Friday afternoons
- Box 17—William D. Sloane and H. McKeown Twombly
- Box 18—Uncertain
- Box 19—Mrs. E. K. McCreery, H. F. Dimock, M. Dwight Collier
- Box 20—D. O. Mills, Ogden Mills
- Box 21—Charles Steele, H. F. Shoemaker and C. H. Coster
- Box 22—W. Seward Webb, J. M. Bowers, Elliott Shepard and W. G. Oakman
- Box 23—E. T. Gerry, E. J. Berwind and Oliver G. Jennings
- Box 24—Mrs. Goellet
- Box 25—G. G. Haven, John E. Parsons, John Sloane, Mrs. E. H. Crosby, Wednesdays
- Box 26—James Henry Smith, William G. Rockefeller, James A. Stillman and W. G. Oakman
- Box 27—George S. Bowdoin, Charles Lanier and Franklin Bartlett
- Box 28—W. Bayard Cutting, Jacob H. Schiff, R. Fulton Cutting and J. H. Schiff
- Box 29—Mrs. Alexander Van Nest, Mrs. Charles Carroll Jackson, Mrs. Richard Gambrell and Mrs. Girard Foster, Wednesdays, W. F. Havemeyer, Matinees, Mrs. Charles H. Baldwin and Mrs. W. Allston Flagg
- Box 30—Harry Payne Whitney (not fully decided)
- Box 31—Mrs. Vanderbilt
- Box 32—E. R. Thomas, Luther Kountze, Bradish Johnson and Gerald Hoyt
- Box 33—Thomas Hitchcock, E. Francis Hyde, Frederick Pearson and J. J. Wyson
- Box 34—J. B. Haggin, James W. Gerard, Mme. Lilian Nordica and C. H. P. Gilbert
- Box 35—J. Pierpont Morgan

CONUNDRUM: FIND THE MUSICIANS IN THIS LIST.

Flushing Choral Concert.

ONE of the most artistic concerts ever given by the Flushing Choral Society, of which Walter L. Bogert is the conductor, was that of last Wednesday evening in the League Building, Flushing. The soloists were Claude A. Cunningham, baritone; Mrs. William H. Johns, soprano, and Susan E. Judd, contralto, with Richard T. Percy as accompanist. Mr. Cunningham's interpretation of Sir Oluf in the "Erl King's Daughter" was decidedly brilliant and finished. He also scored a marked success in his masterly singing of the numbers in Bruch's "Fair Ellen." Miss Judd's contralto voice greatly enhanced the tonal beauties of her part, and she made an excellent impression. Mrs. Johns as the Erl King's Daughter sang her role delightfully, and also pleased her hearers with her Bruch solos.

The à capella singing of the chorus was excellent, and Mr. Bogert deserves much credit for the results of his work. The men's voices showed careful training, and their attention to shading and clarity of tone in the ensemble seemed to form a background that was particularly advantageous to the effects brought out by the women singers. The program was:

- The Erl-King's Daughter.....Gade
- The Erl-King's Daughter.....Mrs. Johns
- Oluf's Mother.....Miss Judd
- Sir Oluf.....Mr. Cunningham
- And Chorus.

- Come Live With Me.....Bennett
- Evening.....Lassen
- Lo, How a Rose.....Fractorius
- Shepherd of Israel.....Bortmiansky
- Choral Society.
- Fair Ellen.....Bruch
- Mrs. Johns, Mr. Cunningham and Chorus.

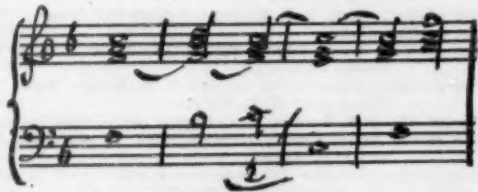
HARMONIC FORMULAS.

BY A. J. GOODRICH.

I.

THE analysis of harmonic formulas reveals many curious and instructive features, and at the same time shows the gradual development and evolution of chord progressions and chord combinations. After the supersession of the restricted tonality of the ecclesiastical modes we observe a tendency toward melodic charm and a corresponding attempt to supply chord accompaniments which would most naturally preserve the melodic impression. The result soon manifested itself in a formula known as the cadence harmonies. This is particularly noticeable in the works of Durante, Cimarosa, Galuppi, Gossec, Haydn, Bocherini, Mozart, and the later opera composers, Bellini, Donizetti and Rossini. Thousands of melodies composed during that period are accompanied with the simple harmonies of the tonic, sub-dominant and dominant. A formula so universally used must have possessed a *raison d'être*, and this may be briefly stated, thus:

The chord of the tonic leads in natural progressive order to the chord of the sub-dominant; the chord of the dominant leads to the tonic and forms an authentic cadence. But despite the utility of this formula it has now become a bane to the cultivated listener, and almost any other formula is a welcome relief. In course of time this complete cadence (it embraces every tone in the key) was somewhat improved by the introducing of the tonic chord in its second inversion between the sub-dominant and dominant harmonies. The inverted tonic chord thus supplies a needed connecting link in the chain of harmonies, and I call it the perfect cadence, because it is the most perfect formula known, so far as euphony is concerned, thus:



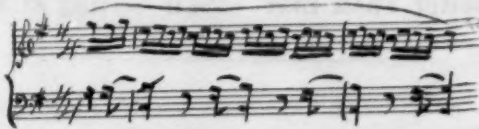
Of course, the minor seventh is frequently added to the dominant chord, but that does not materially affect the cadence. This formula is fundamentally the same in minor.

There are several variants of this harmonic scheme, but they consist principally in substituting other chords for the natural sub-dominant. One of these is the relative minor of the sub-dominant. When used in this capacity the minor chord usually appears in its first inversion, so as to give the progression a decided sub-dominant character. Consequently, the base would be the same as in Example 1.

The other sub-dominant harmony is a combination of the sub-dominant triad and its relative minor. In analytical harmony it is called a secondary seventh chord, species IV. It is an advance from the other two sub-dominant harmonies, especially where the accompaniment is massive. The same numerical combinations apply to cadences in the minor mode. Here the sub-dominant chord is naturally minor. Hence, when a simple substitute is desired, composers use the imperfect triad on the second of the scale, because the minor sub-dominant has no relative minor. The imperfect triad is used in its first inversion, so as to give the real base the sub-dominant note. A combination of these two triads results in a secondary seventh chord, species III, and this has been much used by modern composers. Like the combination chord in major, this No. III in minor is also inverted once in the cadence. It is rather harsh, and Beethoven used it to terminate an impatient phrase in his sonata, op. 2, No. 1. See last two measures of the first allegro.

Before considering other formulas we should observe the harmonic basis of the harpsichord epoch, as it includes Scarlatti, Bach, Handel, Purcell and Paradisi. The music of those masters was conceived mostly in the contrapuntal style and therefore the harmonic coloration was a secondary consideration. But whether the harmony be expressed or merely implied, it contains more variety and less formula than is observed in the lyrical epoch of Haydn and Mozart, which immediately followed the passing of Handel and Bach. In the music of the harpsichord masters counterpoint supplied the need for a harmonic basis. When the harmony was actually expressed in chords it assumed the form of sequence figures and was thus independent of chord formulas, which merely serve as accompaniments to lyric themes. In these respects the art of Haydn, Bocherini and Mozart was retrogressive, and this is why the music of the contrapuntalists seems never to grow old or

cloy some. An excerpt from one of Handel's harpsichord lessons will illustrate the older method:



Here are four partially expressed seventh chords, three being secondary and one a principal discord. Hence there is but one authentic cadence, and this occurs where it properly belongs, at the close. The chords form a harmonic sequence in regular diatonic order, not a mere cadence formula.

Attempts have been made to add a hypothetical harmonic outline to the fugues of Bach, but this seems to me unwarranted and ill advised. A Bach fugue is the spirit and essence of counterpoint, and good counterpoint is the antithesis to harmony. Harmony is accord; counterpoint is discord. Hence, while the harmonic outline might explain certain unrelated notes in their application to the implied chord, the fact remains that Bach's fugues were conceived in the staid contrapuntal style, independent of actual chord progression, and by assuming the latter hypothesis we miss the substance and realize merely the shadow of the music impression. Such processes of involution are like the translating of a poem into common prose: Certain intelligences may be enlightened thereby, but the poetic idea and its suggestive fancies disappear.

The complete and perfect cadences already described were known prior to the advent of Haydn, but the harpsichord composers, as we have seen, seldom employed those harmonic formulas. They had, however, a form of song called Mound, in which a changing melody was accompanied by the complete or perfect cadence harmonies, several times repeated. This was considered a test of musicianship, and many of the mounds were of no musical value. Purcell, however, composed a fine one entitled, "When in Earth." In similar manner Mozart frequently founded melodic passages upon a simple harmonic formula, as in his D minor piano concerto. Likewise in the first F minor sonata by Beethoven there is an extended scale passage against a repeated harmonic formula. The scheme is this: Tonic chord in its first inversion, imperfect triad as a sub-dominant harmony (also first inversion), second inversion of the tonic, dominant seventh and close. The syncopated theme below, which serves as harmonic basis to the scale figures above, is a variant of the principal theme of the sonata. See the eight measures before the final conclusion of the first allegro. This scheme occurs also in the relative major, before the development. In the conclusion to the first allegro of his sonata, op. 13, Beethoven introduced the relative minor between the tonic and sub-dominant, followed by the dominant and tonic. This slightly extended formula has been much used since Beethoven wrote it more than one hundred years ago. This scheme by the third harmonic relation has the advantage of greater unity and connection, and at the same time considerable variety. It embraces two fundamental triads, one inverted triad (the tonic), one secondary and one principal discord.

The next formula is an extension of the preceding. The bass proceeds downward, fundamentally, by the third relation, thus: Tonic, relative minor, sub-dominant, and its relative minor, leading note seventh, essential seventh, and close. The leading note below may remain and become third of the essential discord, or it may descend another third to the root of the dominant seventh. In notation the formula is this:



The corresponding representation of this in a minor mode is equally effective.

Besides the three sub-dominant harmonies mentioned there are four more used by modern composers. 1. A passing diminished seventh chord with the real base on the augmented fourth of the major key. This resolves naturally to the second inversion of the tonic chord. The passing discord is frequently preceded by a secondary seventh chord IV, founded on the supertone. This scheme includes two chromatic, passing tones and is very smooth and progressive.

2. An augmented sixth chord (No. 3 in major and No. 1 in minor), which resolves naturally to the second inversion of the tonic chord; then the cadence follows.

It should be observed that, whereas the natural sub-dominant is mild and rather retrogressive, the augmented sixth chords are all strong and aggressive. It is, therefore, in situation rather than in effect that the augmented sixth chords are here classed among the sub-dominant harmonies in a perfect cadence.

3. The so-called Neapolitan sixth chord is used in place of a sub-dominant harmony in minor, the third being in the bass. It is brighter than the regular minor sub-dominant. As this formula is explained on page 195 of my "Analytical Harmony," I need not dwell longer upon it here.

4. The dominant seventh to the dominant resolving to the second inversion of the tonic chord seems to have originated with Beethoven, and modern composers (especially Reinecke and H. Hofmann) have carried the application still farther. In its first inversion the foreign seventh chord usually comes from a secondary discord by raising the third as a seat base. Though it is a principal discord it may act as sub-dominant when the progression is secondary, is in the fifth resolution.

The substitutes for the dominant or dominant seventh are: The diminished seventh chord on the leading note; the major or minor dominant ninth, and the leading note seventh, though this latter is rather weak for an authentic cadence.

KUBELIK TO ENTER POLITICS.

JAN KUBELIK, most successful of living violinists, is going in for politics, and during his tour in America will keep an eye on affairs of state over here, in the hope of picking up some points that will be useful in case he decides to become a lawmaker for his beloved Bohemia.

It is all right to say "in case he decides to become," says Curtis Brown in a London letter to the New York Press, because all this market gardener's son has to do in order to enter the Bohemian legislature is to step in and take his seat. The American dollars, the English pounds, and the marks, francs and kroner of the Continent that this winning young man has enticed into his pocket by means of his magic bow, together with some of the shekels of the rich countess he married, were invested in an imposing castle on a rich estate that happened to be a sort of pocket-borough in Bohemia. His district is entitled to one member, and as Jan Kubelik is, so to speak, the only voter in the district of which he is proprietor, it is considered reasonably certain that he would have a safe majority whenever he decided to stand as a candidate. All that prevents him at present is a fear that he would not win his own support. He is afraid he doesn't know enough about politics to make him as useful a legislator as he would like to be.

We talked about it for the better part of a Sunday afternoon—the young musician's swarthy but delicate face lighting up with eagerness every now and then as some new idea struck him. On such occasions his English would fail him, and he would go sputtering off into his own language at distracting speed. He is really bent on being something besides an idol of the concert hall, as his conversation shows.

"I really want to be useful to Bohemia," said Kubelik, twisting his slender fingers nervously about his knee. "Most Bohemians never get out of the country, whereas I have traveled all over the world and think that maybe I could bring some broader ideas to a parliament that is virtually standing still, wasting time over sectional issues. I am going to read your newspapers in America with much care, for over there you don't talk so much, and do more. We quarrel over trifles. It is a great pity more has not been done to solve the question of the equilibrium between Germans and Bohemians. Both nations have their rights in Bohemia, but, of course, I think the Germans want too much. If I become a legislator I shall want to work. Dvorák was made a member of what you would call our Senate, but that was entirely an honor. He did no work and never went near the place."

I asked Kubelik what his greatest ambition was, and the response was prompt and definite.

"To be entirely my own master," he said. I asked him what he meant by this, but he was content to let the statement go unexplained, further than to say that, although he would be glad enough to be very rich, he had no ambition to become a Vanderbilt, and that his idea of the best use of wealth was, as he expressed it, "to do good things for people."

Kubelik has a poor opinion of music as an occupation for anyone who is not especially gifted. He seemed to believe that there was less intermediate ground in music than in any other profession between great success and comparative drudgery.

Theodore Spinning Dead.

THEODORE SPINNING, an organist widely known in Massachusetts and Connecticut, died suddenly in a drug store in Bridgeport, Conn., Wednesday, November 15. For over twenty years Mr. Spinning had been organist at the First Presbyterian Church in that city.

DETROIT.

DETROIT, Mich., November 16, 1905.

THE first artist recital in the twentieth season of the Tuesday Musical was given at the Church of Our Father last week by Mrs. Seabury C. Ford, soprano, and Arthur Foote, pianist. Mr. Foote played four of his own compositions, and Mrs. Ford sang several of his songs.

Clara Koehler-Heberlein, pianist, and Frances Lambourne, reader, presented Richard Strauss' musical setting to Tennyson's "Enoch Arden" at Grosse Pointe last Tuesday evening.

The informal meetings of the Tuesday Musical for this season will be held December 5, January 6, 1906; February 6, March 6 and April 3. The subjects to be discussed are: "The Making of a Musician," "Musical Influences of the Year," "Musical Mechanics," "Christmas," "Shakespeare Cycle," and "The Influence of Women in Music."

Elizabeth Thorpe, pianist, and Clyde A. Nichols appeared in a recital at their studio in the Gladwin Building last Wednesday evening.

Six faculty concerts this season is the announcement made by F. L. Abel, director of the Michigan Conservatory of Music. Victor Benham, head of the piano faculty, will open the series with a piano recital Thursday evening, November 23, at the Church of Our Father.

Julius V. Seyler played a number of solos at an entertainment given by the Detroit Federation of Women's Clubs last Friday evening.

Victor Benham delivered the first of his series of lectures to the students of the Michigan Conservatory on the development in piano playing, touch, interpretation, &c., last Wednesday.

Hans Dressler, the cellist, gave a recital at the Detroit Home and Day School Wednesday evening, November 15.

Georg Fergusson's Latest Success.

GEORG FERGUSSON, the eminent concert baritone and singing master, of Berlin, gave a recital in Beethoven Hall, on October 4, which was by all odds the most successful of the many appearances that have won for him so high a reputation in the German capital. The splendid sonority, smoothness and finish of his voice, and the refined art of his delivery won him countless praises from the conservative German press. The program, which was unusually artistic and interesting, offered the following numbers:

Bois épaïs, aus der Oper Amadis.....	Lully
Vexotte e care (Villanella).....	Falconieri
Amarilli, mia bella (Madrigal).....	Caccini
Prologo (La vita), op. 27.....	Bungert
Mai.....	Schneider
Il pensiero.....	Melville
Les yeux taris.....	Schwarz
Das Hochzeitskleid (im Volkston).....	Behrendt
Die Ablösung.....	Hollaender
Leise Lieder.....	Kaun
Glückes genug.....	Reger
Ikarus.....	Van Eyken
Erinnerung.....	Brahms
Ständchen.....	Brahms
Anacreon Grab.....	Wolf
Wo find ich Trost.....	Wolf

Otto Bake at the piano.

Appended are the Berlin press notices of Mr. Fergusson's concert:

George Fergusson has a sturdy, elastic organ, a fine co-operation between resonance of chest and head. In him one has to do with intensified artistic energy, the greatest vocal effect with a minimum of breath expenditure. * * * His power of imagination again marks the Scot for a born Liedersinger.—Die Musik, November 1, 1905.

Georg Fergusson seems to count among the few artists who have a concert public in Berlin; his Lieder Abend in Beethoven Hall showed a thickly crowded house. His elegant, and at the same time energetically characterizing style of delivery, in combination with a baritone well schooled, of excellent range and expressive effect, stamp Mr. Fergusson as an individual singer of "Lieder." The program offered old and new German and English songs in varied succession, and in every style and in every language the performer revealed himself to be an interpreter of warm blood and fine feeling. The hearty applause was fully justified.—Berliner Neueste Nachrichten, October 8, 1905.

Georg Fergusson's excellent vocal material, his fine training, and his style, disinclined to ranting effect, always carry sympathetic appeal. * * * The delivery of the Brahms "Ständchen" again showed us the refined and tasteful singer. * * * During the evening the performer met with lively approval from his numerous hearers.—Börsen-Courier, October 5, 1905.

SYRACUSE.

310 NIXON STREET, SYRACUSE, N. Y., November 17, 1905.

SYRACUSE will welcome a much esteemed friend in Lillian Blauvelt, who comes to the Weiting for two performances this week. Madame Blauvelt has a host of admirers here, won by her work during the last three years as leading soprano at our music festivals. Blauvelt night at the festivals has always been the record night, and from reports from the box office Syracusans will be just as loyal to their favorite in opera as they were when she appeared in concert.

If Henry Savage's English Grand Opera Company improves with age, we are destined to have some remarkable presentations here, for, after a tour covering seventy cities, the company will reach Syracuse third from the last performance of the season. By May 9 our anticipations will have reached a high mark.

Letters from Marie Lindermer Davis show that the popular Syracuse contralto is making good use of her stay abroad. Mrs. Davis is studying voice culture with Madame Orgeni at the Dresden Conservatory, and piano with Madame Bauer, of the same institution.

The new home of the First Presbyterian Church on West Genesee street is rapidly nearing completion. The new three manual organ being constructed for this church will be in place and ready for use by Christmas.

Remember, you can get single copies of THE MUSICAL COURIER at Clark's music store, 352 S. Salina street.

FREDERICK V. BRUNS.

Second Philharmonic Program.

THE program of the next Philharmonic concerts (December 1 and 2) is as follows:

Symphony No. 5, from the New World.....Dvorák
Concerto for piano, A minor.....Grieg
Theme and Variations from D minor Quartet (string orchestra).

Symphonic Poem, Les Préludes.....Schubert

The conductor will be Victor Herbert, and the soloist Raoul Pugno.

NEW ORLEANS.

NEW ORLEANS, November 15, 1905.

M. CHARLEY and his company of artists have arrived and rehearsals have already begun. Four novelties in grand opera will be offered the New Orleans public this winter: Wagner's "Valkyrie," Giordano's "Siberia," Leoncavallo's "La Bohème," and Mascagni's latest success, "Amica." We have had "Tannhäuser" and "Lohengrin" in French, but never "Die Valküre," so that the date of presentation of this great work of Wagner is looked forward to with interest. In the line of operetta we shall have "Les Saltimbanques," "Le Royaume des Femmes," "La Sicur de Vergy"—a very great European success—and "Le Petite Bohème."

The admirers of the modern Italian school will find of unusual interest a comparison between the "Bohème" of Puccini and that of Leoncavallo. Following is the entire personnel of the troupe, excluding choruses and ballet corps:

Stage Direction, Jourdan Blondel.
Orchestra Leader, F. Rey; second, M. Francotte.
Tenors, Geo. Lucas, Ansaldo L. Leprestre, A. Regis, B. Vermont.
Baritones, Hy. Mézy, H. Villa, A. Verleyden, E. Vialar.
Basses, H. Vallier, H. Baer, F. Bourgeois, C. Tarpier.
Falcons, G. Sterda, Galli Sylva.
Chartruses Légère, Walter Villa, Grandjean Arald.
Contralto, Berthe Soyes.
Mezzo Sopranos, M. Freda, V. Variene.
Ballet Master, B. Belloni.
First Dancer, Stella Bossi.
Second Dancer, M. Greppi.

Of the above M. Leprestre, first tenor, is direct from the Théâtre de l'Opéra Comique de Paris; Vallier, the basso profundo, is from Le Théâtre Royal de la Monnaie, of Brussels; Baer, the basso cantante, is from the Grand Opera of Paris. Mesdames Grandjean-Arald and Soyer, light soprano and contralto, respectively, are from the Grand Opera of Paris. Madame Walterville, also a light soprano, is from L'Opéra Comique.

Prof. Maxime Soum, a first prize graduate of the Paris Conservatory and late baritone of the French Opera, has resumed his duties at his studio with bright prospects for a very successful season. Mr. Soum teaches the art of singing from the fundamental principles and leads his pupils through a rigid course of training until they are fit for the operatic stage.

We are to have Calvé this winter. It is to be hoped that the diva will come here in good form so that she may be fairly judged, as the last time she appeared here with the Grau combination she was suffering from throat trouble, and her "Carmen" was not altogether a revelation. It remains to be judged whether Bouxman has improved or deteriorated with time. He was well regarded here for four seasons.

There is a probability of Fannie Bloomfield Zeisler's appearing here some time in February. If the distinguished pianist receives the ovations of Carreño and Szumowska, she will preserve cherished memories of this city.

Ferdinand Dunkley gave his second organ recital at St. Paul's Church on the 13th inst. All of the numbers, save one, were devoted to Wagner.

HARRY B. LOEB.

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MUSIC FOR THE COMING MONTH.

- Wednesday evening, November 22—Opera, Metropolitan Opera House.
- Thursday afternoon, November 23—Pugno recital, Metropolitan Opera House.
- Thursday evening, November 23—People's Symphony Concert, Cooper Union.
- Thursday evening, November 23—Karl Griener (cello), Marguerite Hall (mezzo soprano), recital, Mendelssohn Hall.
- Thursday evening, November 23—Kneisel Quartet, Association Hall, Brooklyn.
- Thursday evening, November 23—Concert in aid of Memorial Hospital, Clinton Avenue Congregational Church, Brooklyn.
- Friday evening, November 24—Opera, Metropolitan Opera House.
- Friday evening, November 24—People's Symphony Concert, Grand Central Palace.
- Saturday morning, November 25—Harriet Ware's subscription musicale, Ardsley Hall, Central Park West and Ninety-second street.
- Saturday afternoon, November 25—Opera, Metropolitan Opera House.
- Saturday afternoon, November 25—Young People's Symphony Concert, Carnegie Hall.
- Saturday evening, November 25—Opera (popular prices), Metropolitan Opera House.
- Saturday evening, November 25—Manuscript Society Concert, National Arts Club.
- Saturday evening, November 25—Concert in aid of St. Mark's Hospital, Carnegie Hall.
- Sunday afternoon, November 26—New York Symphony Concert, Carnegie Hall.
- Sunday evening, November 26—Popular concert, Metropolitan Opera House.
- Sunday evening, November 26—Victor Herbert's orchestral concert, Majestic Theatre.
- Sunday evening, November 26—New York Liederkranz concert, Liederkranz Clubhouse.
- Monday afternoon, November 27—Francis Rogers' song recital, Mendelssohn Hall.
- Monday evening, November 27—Opera, Metropolitan Opera House.
- Monday evening, November 27—People's Symphony concert, Carnegie Hall.
- Tuesday afternoon, November 28—Pugno recital, Mendelssohn Hall.
- Tuesday evening, November 28—New York Symphony concert, Carnegie Hall.
- Tuesday evening, November 28—Carl organ concert, "Old First" Presbyterian Church, Fifth avenue and Twelfth street.
- Tuesday evening, November 28—Eddy organ recital, Church of the Redeemer, Fourth avenue and Pacific street, Brooklyn.
- Wednesday evening, November 29—Opera, Metropolitan Opera House.
- Wednesday evening, November 29—Edwin Grasse (violin) recital, Mendelssohn Hall.
- Thursday evening, November 30—Kubelik recital, Carnegie Hall.
- Friday afternoon, December 1—New York Philharmonic public rehearsal, Carnegie Hall.
- Friday evening, December 1—Opera, Metropolitan Opera House.
- Friday evening, December 1—Gadski-Van Hoose recital, Baptist Temple, Brooklyn.
- Saturday morning, December 2—Harriet Ware's subscription recital, Ardsley Hall, Central Park West and Ninety-second street.
- Saturday afternoon, December 2—Kubelik, Carnegie Hall.
- Saturday afternoon, December 2—Opera, Metropolitan Opera House.
- Saturday evening, December 2—Opera, Metropolitan Opera House.
- Saturday evening, December 2—New York Philharmonic concert, Carnegie Hall.
- Sunday evening, December 3—Concert in aid of German Hospital, Carnegie Hall.
- Sunday evening, December 3—Popular concert, Metropolitan Opera House.
- Sunday evening, December 3—Concert Musicians' Protective Union, Schwaben Hall, Brooklyn.
- Monday evening, December 4—Opera, Metropolitan Opera House.
- Monday evening, December 4—Samuel A. Baldwin's composition concert, Historical Hall, Brooklyn.
- Tuesday afternoon, December 5—Pugno recital, Mendelssohn Hall.
- Tuesday afternoon, December 5—Severn lecture recital, 131 West Fifty-sixth street.
- Tuesday evening, December 5—Carl organ concert, "Old First" Presbyterian Church, Fifth avenue and Twelfth street.
- Tuesday evening, December 5—Banks Glee Club, Carnegie Hall.
- Wednesday evening, December 6—Mursurgia concert, Liszt's "St. Elizabeth," Carnegie Hall.
- Wednesday evening, December 6—Opera, Metropolitan Opera House.
- Thursday evening, December 7—Marum Quartet concert, Cooper Union.
- Thursday evening, December 7—Elsa Breidt's concert, assisted by New York Symphony Orchestra, Mendelssohn Hall.
- Thursday evening, December 7—Boston Symphony concert, Carnegie Hall.
- Friday evening, December 8—Special oratorio concert, "Elijah," Tali Esen Morgan director, Carnegie Hall.
- Friday evening, December 8—Adele Margulies Trio concert, Mendelssohn Hall.
- Friday evening, December 8—Opera, Metropolitan Opera House.
- Friday evening, December 8—Boston Symphony concert, Baptist Temple, Brooklyn.
- Saturday afternoon, December 9—Opera, Metropolitan Opera House.
- Saturday afternoon, December 9—Boston Symphony matinee, Carnegie Hall.
- Saturday evening, December 9—Opera (popular prices), Metropolitan Opera House.
- Saturday evening, December 9—New York Oratorio Society concert, Beethoven's Mass in B, Carnegie Hall.
- Sunday afternoon, December 10—New York Symphony Concert, Carnegie Hall.
- Sunday evening, December 10—Popular concert, Metropolitan Opera House.
- Monday evening, December 11—Philadelphia Orchestra concert, Carnegie Hall.
- Monday evening, December 11—Opera, Metropolitan Opera House.
- Tuesday evening, December 12—New York Symphony concert, Carnegie Hall.
- Tuesday evening, December 12—Scott Wheeler organ recital, Plymouth Church, Brooklyn.
- Wednesday evening, December 13—Opera, Metropolitan Opera House.
- Thursday morning, December 14—Haarlem Philharmonic musicale, Waldorf-Astoria.
- Thursday evening, December 14—Musical Art Society concert, Carnegie Hall.
- Thursday evening, December 14—Rubinstein Club concert, Waldorf-Astoria.
- Thursday evening, December 14—Emma Eames concert, Baptist Temple, Brooklyn.
- Friday afternoon, December 15—New York Philharmonic public rehearsal, Carnegie Hall.
- Friday evening, December 15—Opera, Metropolitan Opera House.
- Saturday afternoon, December 16—Opera, Metropolitan Opera House.
- Saturday evening, December 16—Opera, Metropolitan Opera House.
- Saturday evening, December 16—New York Philharmonic concert, Carnegie Hall.
- Sunday afternoon, December 17—New York Symphony concert, Carnegie Hall.
- Sunday evening, December 17—Popular concert, Metropolitan Opera House.
- Monday evening, December 18—Opera, Metropolitan Opera House.
- Tuesday afternoon, December 19—Severn lecture-recital, 131 West Fifty-sixth street.
- Tuesday evening, December 19—New York Symphony concert, Carnegie Hall.
- Tuesday evening, December 19—Kneisel Quartet, Mendelssohn Hall.
- Tuesday evening, December 19—Brooklyn Oratorio Society concert, "The Messiah," Baptist Temple, Brooklyn.
- Wednesday evening, December 20—Opera, Metropolitan Opera House.
- Wednesday evening, December 20—Special concert in aid of suffering Italians in Calabria, Carnegie Hall.
- Thursday evening, December 21—Russian Symphony concert, Carnegie Hall.
- Thursday evening, December 21—People's Symphony concert, Cooper Union.
- Thursday evening, December 21—Kneisel Quartet, Association Hall, Brooklyn.
- Friday evening, December 22—Opera, Metropolitan Opera House.
- Friday evening, December 22—People's Symphony concert, Grand Central Palace.

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CINCINNATI.

CINCINNATI, November 18, 1905.

HANS RICHARD, pianist, late of Paris, now of the Conservatory of Music faculty, will be one of the Symphony season soloists, his appearance having been fixed for the concerts March 9 and 10. This will give the Symphony patrons three unusually good piano soloists during the season—Alfred Reisenauer, the great German, who is to play at the first concert; Raoul Pugno and Hans Richard. The latter, by singular coincidence, is a pupil of both Reisenauer and Pugno.

Prof. Harold Becket Gibbs is announced to lecture on the 28th inst. in the Aeolian Hall on "Choir Boy Training." To choirmasters of the Catholic Church this subject is now one of serious importance, as the recent injunctions of the Pope have made the formation of male choirs a necessity.

The Cincinnati Conservatory Orchestra and Chorus concert has been fixed for the evening of December 14. It will be under the direction of the Chevalier Pier A. Tirindelli. Mr. Tirindelli's "Ave Maria" for chorus and orchestra, which created so much of an impression at its performance in June last, will again be given; also the romance for tenor, from "La Gioconda," sung by John Hoffmann; four pieces by Schumann, a menuet by Handel, and "Mary Magdalen," by Vincent d'Indy.

Brahm van den Berg, pianist, of the College of Music, will make his first public appearance of the season in Cincinnati at the regular evening series of college faculty concerts, December 5, in the Odeon. Among other novelties Mr. Van den Berg will present Godowsky's studies after Chopin. His extensive concert bookings prevent him from being heard oftener in recitals in Cincinnati.

Extensive preparations are being made by the College of Music management for the first concert of the season by the college chorus and orchestra, November 24, in Music Hall.

Richard Schliewen, as the concertmeister and soloist of the Hahn Festival Orchestra, has made a distinguished mark in the tour of that organization through the West and Northwest.

Adolf Hahn and the Hahn Festival Orchestra returned the early part of the week from an extended concert and festival tour through the West. The orchestra was greeted everywhere with audiences that taxed the capacity of the halls. Critics in all of the twenty-five cities visited by this organization are unanimous in the praises bestowed upon the orchestra and speak in the highest terms of the talent and conducting of Mr. Hahn.

What is expected to prove one of the most interesting events of the musical season in Cincinnati will be an even-

ing of original songs by Dr. N. J. Eisenheimer, composer and pianist, of the College of Music, which is to take place in the Odeon, November 21. Many of the songs are new, while others have already been rewarded with public favor. The following well known singers will be heard in the recital: N. W. Hans Seitz, J. Wesley Hubbell, Flora Schwartz, Nelle Lockwood, Charlotte Callahan, Amy Nelson, Walter Brown, Leslie Chilton and Charles Gallagher. Instrumental assistance will be given by Mrs. Gisela L. Weber, George Rogovey, George Hammer, Mrs. Bewkel and Mary Love Akelo.

After an absence of three weeks on his concert tour, Mr. Hahn has again resumed rehearsals of his Students' Orchestra, preparatory for their first public concert, which will be given at the Odeon after the holidays. The orchestra includes about forty violins, all students of his classes, and he announces that no outside pupils will be admitted for this series of concerts.

Tecla Vigna's pupil at the College of Music, Mrs. Haynes, has accepted the position of soprano soloist at the Broad Street M. E. Church, Columbus, Ohio. A writer in the Ohio State Journal says: "Mrs. Haynes has a lyric soprano voice of great range, pleasing quality, with good enunciation, diction and style."

Dell Martin Kendall, soprano, has returned from her concert tour with Campanari. Her best success was in Milwaukee, Chicago, Cleveland, Delaware and Canton. A Cleveland critic wrote: "Her voice is brilliant and of sympathetic quality, and she uses it with artistic appreciation and effect. Particularly effective were the 'Jewel Song,' from 'Faust,' and the Massenet 'Elegy,' with violin obligato."

J. A. HOMAN.

Hanchett's Musical Lectures.

DR. HENRY G. HANCHETT'S musical lectures in the free course of the Board of Education of this city (which now have exceeded 100) had led to so deep an interest among the attendants at the recent course in the Commercial High School that a class has been organized for more detailed study. The class will pursue the same course of "Beethoven's Readings," which was given repeatedly a few years ago at the Brooklyn Institute. The work consists of a careful consideration of some one subject, like rhythm, or harmony, or unity, or development, as illustrated in each case by a single sonata, the lesson terminating with a continuous performance of this sonata by Dr. Hanchett.

The class is meeting on Saturdays at 4 o'clock, and is growing at each meeting. The fee for this class has been made extremely low, in consideration of the work being a continuation of that which is done by the city without charge to the students. Other members will be admitted to this class on the same terms if any desire to undertake in this way the real study of music.

GILDER POEM TO AUS DER OHE.

ADELE AUS DER OHE, the renowned pianist, who is in America this season, playing a number of concerts with the Boston Symphony Orchestra, Canadian recitals, &c., will soon be heard in her own recitals in New York. The following poem, dedicated to Miss Aus der Ohe, appeared in Scribner's October number, written by Richard Watson Gilder.

MUSIC IN DARKNESS.

(Adele Aus der Ohe).

POEM BY RICHARD WATSON GILDER.

I.

At the dim end of day
I heard the great musician play;
Saw her white hands, now slow, now swiftly pass,
Where gleamed the polished wood, as in a glass,
The shadowy hands repeating every motion.
Then did I voyage forth on music's ocean,
Visiting many a sad or joyful shore
Where storming breakers roar,
Or singing birds make music so intense,
So intimate of happiness or sorrow,
I scarce could courage borrow
To hear those strains; well-nigh I hurried thence
To escape the intolerable weight
That on my spirit fell when sobbed the music: late, too
late, too late,
While slow withdrew the light
And on the lyric tide came in the night.

II.

So grew the dark, enshrouding all the room
In a melodious gloom,
Her face growing viewless. Line by line
That swaying form did momentarily decline
And was in darkness lost.
Then white hands ghostly turned, though still they test
From tone to tone; pauseless and sure as if in perfect light,
With blind, instinctive, most miraculous sight,
On, on they sounded in that world of night.

III.

Ah, dearest one, was this thy thought, as mine,
As still the music stayed?
So shall the loved ones fade,
Feature by feature, line on lovely line.
For all our love, alas!
From twilight into darkness shall they pass.
We in that dark shall see them never more,
But from our spirits they shall not be banished,
For on and on shall the sweet music pour
That was the soul of them, the loved, the vanished;
And we, who listen, shall not lose them quite
In that mysterious night.

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AMERICAN TOUR,

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1906.

OMAHA.

OMAHA, November 18, 1905.

THE concert given last Tuesday night at the Auditorium by Madame Eames and her concert company, was the principal attraction of the week. It was, of course, a most enjoyable affair. Madame Eames was not in the best of health, and changed a good many of her numbers, much to our discomfort, for we have heard the "Jewel Song" from "Faust" for so, these many years. Changes of climate such as are met with by traveling companies should be taken into account. Mr. Gogorza, the baritone, made, like the distinguished prima donna, his first appearance in Omaha, and he received enthusiastic welcome. So was also Mr. Hollman, the cellist, while Amherst Webber gave good support in his accompaniments. The general opinion here among the musicians is that Madame Eames has been extremely generous to her audiences in presenting so strong a company, as it too frequently is the case that one star and a few very "much lesser" lights make up the program.

Speaking of the Auditorium—it was announced in the daily press last week that \$50,000 is to be raised at once to finish it up. One gentleman has given \$5,000 conditionally. The building is a really attractive and imposing affair, but it has been spoiled by a temporary roof and raw interior for some months since its completion. It has cost a great deal of money, and if it is now finished, it is expected that it will soon be a paying proposition. Melba sang in it last season in her concert here, and the Conried people gave "Parsifal" therein, when it was proved to be a most acceptable place (though very large), for musical events. It is the fond hope of your correspondent that he may some day soon be able to announce the completion of the building, as it will mean much to us musically.

The Tuesday Morning Musicales has been swinging along for some years with added interest and increased membership. It began as a very exclusive club, a few, a very few ladies getting together on Tuesday mornings and playing and singing at each other's houses, just to keep in trim, for you know it is so easy in this joyous old West of ours to slip back and forget the early training. One comes here with enthusiasm and begins to practice and do things, and gradually the spirit of serious work falls off, and the accomplishment is neglected. Thanks be, things are different now. Omaha has gotten over the early pioneer days, and the people stop now to take long breaths, and loiter at the Country Club, or spin a-motoring through the country, and four theatres are well patronized, musical events being always sure of decent support. And so with this growth toward adolescence, the Tuesday Morning Musicales has changed its modes, and now it numbers something like 100 active members. It is safe to predict that it will be a power in the community for good, musically, and for development of the artistic in life. Its programs are well made up and very interesting.

The musical department of the Woman's Club has also started off with éclat. Mrs. Katz, who so successfully dictated the policy and carried it into execution last season, was prevailed upon to resume the reins this season, though she felt unwilling to do, on account of pressure of other duties, and on account of the wear and tear on the health of anyone who makes such a department a success. The program which opened the season was handsomely spoken of by the local press.

THOMAS J. KELLY.

Francis Rogers in Washington.

FRANCIS ROGERS, assisted by Bruno Huhn, both of New York, sang at the first musicale of the season at the White House, Friday evening, November 17. This was Mr. Rogers' fourth professional appearance at the White House. He was the President's guest at dinner before the concert. The following evening he sang for As-

sistant Secretary of State and Mrs. Robert Bacon and their guests. During his visit in Washington he was the guest of Secretary of State and Mrs. Elihu Root.

Mr. Rogers' fifth annual New York concert will take place in Mendelssohn Hall, Monday afternoon, November 27. His program will include a number of little sung classical songs, and some French and English novelties.

Mr. Rogers will make at least two Western trips this season—one in January and one in February.

MONTREAL.

MONTREAL, November 14, 1905.

MADAME CALVE and her concert company, gave a concert on the 1st inst. in the Arena, and drew a large audience. Madame Calvé was in excellent voice, and sang all through the evening with glorious effect; she was compelled to give several encores. M. Bouxmann shared the honors of the evening, and acquitted himself admirably. The rest did creditable work.

The program by the Symphony Orchestra for the first concert of the season comprised an overture by W. S. Bennett, Beethoven's symphony No. 3, "Eroica"; an "Intermezzo," by Hasenier, a local composer; a romance for violoncello, Wagner, and the overture to "The Huguenots," Meyerbeer; J. B. Dubois, violoncellist, was the soloist. The performance as a whole was enjoyable.

Marie Hall, who gave a violin recital in the Windsor Hall on the 10th inst., is a player of brilliant attainment; she gave a finished and polished performance of Max Bruch's G minor concerto, in the variations by Corelli-Leonard (not Corelli, as the program stated). She displayed a marvelous technical facility, and enthusiasm. Being recalled several times, she responded to one encore with a composition by Dvorák. Mr. Hartly played the accompaniments sympathetically. The hall was comfortably filled.

The Savage English Grand Opera Company opened a week's engagement at His Majesty's Theatre, commencing last night with "Aida." The organization last season captivated Montreal audiences, and, judging from last night's performance, the company will repeat last year's success, both financially and artistically; the performance as a whole was accomplished with a degree of smoothness and finish that was highly commendable. Madame Serena, taking the part of Aida, characterized the part with emotional temperament and authority. Mr. Goff's performance of Amonasro was an ideal one; Joseph Sheehan, as Rhadames, was satisfying; the other artists all distinguished themselves. The mounting was beautiful, and the chorus and orchestra under the baton of Mr. Emanuel was all that could be desired. Verdi's masterpiece certainly never received a better production in this city. The applause was spontaneous, and the audience was the most fashionable of the season.

Tonight, "Lohengrin"; Wednesday matinee, "Tannhäuser"; Wednesday evening, "Rigoletto"; Thursday, "Valkyrie"; Friday, Puccini's "La Bohème"; Saturday matinee, "Faust," and Saturday evening, "Tannhäuser" will be repeated.

Owing to my leaving town for your city, I regret I will not be able to attend, especially the "Valkyrie," which I only heard once in my life.

The first concert by the Mendelssohn Trio will take place on the 21st inst.

Miss Varney, our popular soprano, will sing at the opening of the new club house (M. A. A. A.), Thursday night.

HARRY B. COHN.

BLAUVELT IN COMIC OPERA.

ROCHESTER, N. Y., November 16, 1905.

LILLIAN BLAUVELT'S debut in comic opera at the Lyceum Theatre last night was an event that attracted a great audience. In the role of Jacinta in the "Rose of the Alhambra," by Charles Emerson Cook and Lucius Hosmer, the favorite prima donna appeared to beautiful advantage. It is a charming part, and both in voice and acting Madame Blauvelt more than filled the demands of composer and librettist. Her pure, silvery voice was in perfect condition. George Talman, Edwin Stevens and Eugene Cowles were well received, but the audience reserved the ovations for Madame Blauvelt.

"The Rose of the Alhambra" is romantic in character, and, as its title implies, the scenes are laid in Spain (in the time of King Philip the Fifth). The opera has three acts and four scenes, and all concede that the "atmosphere" is quite correct.

Tonight Madame Blauvelt and her company repeat the opera. Friday and Saturday the troupe fills engagements in Syracuse, Detroit, Mich.; Toledo and Columbus, Ohio, will be visited next week. Monday, November 27, Madame Blauvelt and her company will be in Chicago for an indefinite run. The tour is being made under the management of F. C. Whitney.

RICCARDO RICCI DEAD.

(By Wire.)

DENVER, Col., November 17, 1905.

RICCARDO RICCI, the basso, died yesterday, at Albuquerque, New Mexico, of consumption. He formerly sang with the Bostonians, and before that at Covent Garden, London, with the Italian companies. Ricci was fifty-one. Remains taken East for burial. F. F. MCKNIGHT.

"UP WITH THE PRICES."

GEORGIA MUSIC TEACHERS' ASSOCIATION,
GAINESVILLE, Ga., November 12, 1905.

To The Musical Courier:

Your battle cry for higher wages is both timely and necessary, and I entertain strong hopes that you will carry on this movement to a successful end. But what shall we college teachers do? For years and years I have urged our teachers to the necessity of a concerted movement along this very line. It seems to me to be a very proper object for the M. N. P. A. and our own I. M. P. A. to take up. Yet both of these organizations sidetrack any movement of that kind. Why? I don't know, but have my suspicions about it. Personally I am very glad that you took up this matter, and I assure you that all I can do to help will be done. With best wishes for your paper,

I am, very respectfully,

AUGUST GEIGER.

Bessie Abbott Changes Date.

BESSIE ABBOTT did not sail from Europe Saturday of last week, as it was expected she would, but will leave on November 29 on the steamer Kaiser Wilhelm II, arriving here on December 5. So great was her success in the Opera at Bordeaux, where she has been singing for the past month, that her engagement was extended two weeks longer, so that she might be heard in a series of special performances. Miss Abbott will make her debut with the New York Symphony Orchestra in Carnegie Hall on December 17 and 19.

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MUSIC IN MAINE.

PORTLAND, Me., November 17, 1905.

THE Kotschmar Club, an organization limited to forty members, and comprising the leading male musicians of Portland, held their second monthly meeting for this season Thursday evening, November 9, at the residence of John Oakes Burke, Clark street. An interesting essay on "A Musical Education" was read by its author, Dr. Frederick A. Clarke, after which the subject was ably discussed by the various members. Three new members were voted to active membership—Herbert Harris, of Bangor, now residing in Portland; A. Brinkler, organist of St. Luke's Cathedral, and L. B. Cain, a resident musician.

Augusta Glose, the talented daughter of that sterling musician, Adolph Glose, now of Washington, D. C., paid Maine a visit last week, and entertained hundreds with her musical monologue at the Portland Theatre. Such ability as hers, with its delicate appreciation of art, deserves a far more favorable setting than vaudeville can possibly offer. Miss Glose is surely a pleasure to look at and to listen to.

The weekly Rossini Club recitals are well attended. The following program was given yesterday afternoon, arranged by the committee, Mrs. Bragdon, Miss Tarbox and Miss Cressey:

Song of the Skylark.....	Lachner
Cradle Song.....	Brahms
.....	Misses Foster, Fassett, Mrs. Bragdon.
Amarilla, Mia Bella.....	Cacinni
Danza, Danza.....	Durante
.....	Miss Tarbox.
Caprice.....	Sinding
Love Waltz.....	Moszkowski
.....	Miss Cressey.
Song Cycle.....	Leightner
.....	Miss Tarbox.
Noes of d'Arlequin.....	Thome
.....	Misses Philbrook and Armstrong.

A most important event in Bangor musical circles was the lecture and song recital given on November 6 at Andrews Hall by Miss A. N. Garland as lecturer and Sara Peakes, of Philadelphia, soprano. A representative audience of Bangor's elite was in attendance. The subject was German Song. History of the Lied from Minnesingers to the present time, with selections from Schubert, Schumann, Franz, Brahms, Meyer Helmund, Wolf, Strauss and Von Fielitz.

BAUER IN CHICAGO.

HAROLD BAUER is one of the musical "lions" of the season in the West. Two Chicago criticisms testify once more to his splendid talents:

Harold Bauer gave his first piano recital in Music Hall yesterday afternoon, being welcomed and applauded by an audience which comfortably filled that concert room. The program the pianist had shaped for the occasion was serious in character, tending in its principal features to the austere and the musically deep, rather than to the light and brilliant.

The "Faschings-Schwank" of Schumann, the Intermezzo in A, and

the B minor Rhapsody of Brahms, the prelude, chorale et fugue of César Franck, and the C minor Nocturne and F sharp Impromptu of Chopin are all in the mood of the musically earnest. Even Schumann's fine work, despite its title, suggestive of the humorous, contains much which impresses as serious in spirit. The six works just named formed the main structure of the program. Associated with them were the "Rondo brillante" of Weber, which is taking music of the kind our grandparents loved, and the A flat ballade of Chopin, which has in it a certain note of joyousness and exaltation. These two selections completed the scheduled list, but applause caused to be added the E major capriccio of Mendelssohn and one of the Chopin Etudes. It was an afternoon of serious piano playing and Mr. Bauer lent himself to it seriously.

The finest work of the afternoon was done in the Schumann number. There was splendid virility and breadth in the opening allegro and in the finale, and the impassioned Intermezzo was delivered with much eloquence. The romance was taken with great deliberateness, as was also the scherzino, but the former was made effective by the fine singing tone employed, and the latter was exquisite in its finish and the hazy softness that pervaded it. This scherzino was one of the high achievements of the afternoon. The lengthy Intermezzo of Brahms was delivered with fine tonal quality and admirable interpretative clarity and the rhapsody was big and virile.—The Chicago Tribune, November 13, 1905.

Among the younger pianists of the day who can justly lay claim to greatness one gladly counts the name of Harold Bauer, for few indeed are the artists who can offer their hearers so large a measure of unalloyed pleasure in the course of a short program. It is therefore surprising that Bauer did not have a larger audience on the occasion of his recital in Music Hall yesterday afternoon, for he surely has an enthusiastic following in this city.

Bauer is, above all, a musical pianist. He has a technical equipment which rivals that of any virtuoso of his years, but he never does anything for the sake of mere display. He keeps always the musical thought before the mind of the hearer. Perhaps it is for this reason that he is so superlatively excellent as an interpreter of Schumann, the most subtle and intimate of all composers. Bauer opened his program with the "Faschings-Schwank," which was given a performance that should long be cherished in the memory of all privileged to hear it as an ideal exposition of the musical personality of Schumann. Bewildering in its changes of mood, exhilarating in its rhythms in the first movement, full of the most intimate tenderness in the second, sparkling with humor in the scherzino, and splendidly temperamental and enthusiastic in the finale, it was musically, completely and entirely satisfying.

The Brahms intermezzo in A major, which followed, revealed similar musical and tonal virtues. The same composer's B minor rhapsody was given somewhat clumsily, but with sturdy manliness, while the seldom heard Weber rondo in E flat discovered previously unsuspected dramatic qualities in the work, and offered grateful opportunity for legitimate technical display. It so pleased the audience that an encore was demanded, and Mr. Bauer responded with a delightfully crisp performance of the Mendelssohn E minor scherzo.

The climax of the program was, however, attained in the César Franck prelude, chorale et fugue. So little is the French Beethoven known that this was, I believe, the first performance of his most important piano work in Chicago, a fact which, in the light of Mr. Bauer's inspired reading, it is difficult to understand, since it is of superlative musical worth and very grateful. Bauer gave it with a comprehensive grasp of its broad and dignified lines, with convincing power, and with the repose that so surely marks artistic maturity. That he was able thus to play objectively and yet to attain to a great emotional climax was one of the most convincing qualities of his art which the afternoon revealed. The cumulative climaxes of the fugue, in which he piled one upon the other, the subjects and counter subjects of the fugue, were immensely impressive, and the constantly recurring periods of tension and relaxation gave to the fugue much of the emotional expressiveness of the freest modern school without sacrificing any of the architectural beauty.

The Chopin group, which closed the program, offered another

striking example of Bauer's artistic sincerity. Other pianists have accustomed us to much technical display in Chopin, especially in such works as his F sharp major impromptu and A flat ballade. But Bauer emphasized at every step the musical values so that one lost all thought of technique. Indeed, it was like learning these familiar compositions anew.

The public gave such demonstrative proof of its enthusiasm that Mr. Bauer was obliged to add another encore at the close of the program, which took the form of a remarkably clear and dazzling brilliant performance of the Chopin study in C sharp minor, op. 10.

—The Chicago Inter Ocean, November 13, 1905.

Maconda's Banner Season.

THIS is to be Madame Maconda's banner season. Since her triumph at the Worcester Festival, Madame Maconda has filled some good engagements, but bigger bookings have been made for her. She is to sing December 24, in the performance of "The Messiah," in Boston, with the Handel and Haydn Society. Before that date she is to make a tour South, singing during the second week in December with clubs in Charleston, Spartanburg and Newberry, South Carolina.

After the New Year Madame Maconda will sing with a club in Trenton, N. J., and at the pair of concerts with the Philadelphia Orchestra, Friday and Saturday, January 26 and 27. During February the soprano will go Northwest, and the most important date in the Valentine month will be with the Minneapolis Apollo Club. From the Flour City, Madame Maconda is to return East and prepare for her March tour to the Pacific Coast. In May she is to make a tour with the Chicago Orchestra, Frederick A. Stock musical director.

Madame Maconda is in superb voice, and happy over the prospects of singing before so many of her own people.

Pugno's First Program.

AT the first of three recitals in Mendelssohn Hall tomorrow (Thursday, November 23) Pugno, the great French pianist, will play the following compositions:

Prelude et Fugue, F minor.....	Bach
Gigue, B flat major.....	Bach
Prelude et Fugue, D major.....	Bach
Concerto Italien.....	Bach
Allegro animato. Andante molto espressivo. Presto giocoso.	
Gavotte, G major (de la 14th Suite).....	Handel
Gigue, G minor (de la 9th Suite).....	Handel
Les Roseaux.....	Couperin
Le Reveil Martin.....	Couperin
Prelude.....	Rameau
Comante.....	Rameau
Le Rappel des Oiseaux.....	Rameau
Piece, A major.....	Scarlatti
Moderato de la Eleventh Sonate, F major.....	Paradies
Sixth Sonate, A major.....	Paradies
Andante Varié, F minor.....	Haydn
Rondo, A minor, op. 71.....	Mozart
Sonate, D major.....	Mozart
Allegro. Adagio. Allegretto.	
Alla Turca.....	Mozart

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ST. LOUIS.

THE ODEON,

St. Louis, November 17, 1905.

EMMA EAMES and her troupe delighted a large audience at the Odeon last Tuesday night. Her triumphal tour through the country was none the less of an ovation in St. Louis than it has been wherever she has appeared. Madame Eames has surrounded herself with a company of artists, each member being a star in his particular accomplishment. Emilio de Gogorza, always a favorite in St. Louis, was in splendid voice, and presented his work in the most finished manner. Joseph Hollman had three places on the program, and each appearance was the signal of hearty applause. A word of praise must be given Amherst Webber, for the fine work as an accompanist. Madame Eames, regal in appearance, magnificent in voice, sang her numbers with all the artistic feeling at her command. Manager Henry Wolfsohn, who sat in one of the boxes, said: "I am surprised at her work on the concert stage, and have never heard her voice when it sounded more mellow, more inspiring, more dramatic." Madame Eames was the recipient of much social attention in St. Louis, and her apartments at the Jefferson thronged with callers most of the time.

Harriet Downing Macklin has issued invitations for a pupils' evening, Wednesday, November 22. Those taking part are: Nellie Widman, Nadine Gibson, Julia G. Schwartz, Leone Merrill, Grace Leland, Lillie Fenier, Rita A. Sexton, Della Baker, Helen Nicholson, Agnes Gray, the well known violinist, and Ida B. McLagan, at the piano, will assist.

The sudden death of Harold Gordon has cast a gloom over the community. Mr. Gordon came to St. Louis several years ago from Boston, and had the reputation of being one of the best tenors in town. He had two church positions, the Second Presbyterian and the Jewish Temple, and filled a large number of concert engagements, beside his studio work. Mr. Gordon was well liked by everybody; he was a genial, whole souled fellow, and most generous in the use of the gift God had given him—a voice full of melody, big in tone, singularly sweet in quality. The entire colony of musicians in St. Louis, and scores of friends extend to Mr. Gordon's relatives in the East their deepest sympathy.

The Recital Hall at the Odeon was too small to hold the members of the Morning Choral Club, who came to the concert last Thursday morning. Many of the late comers were obliged to stand. The program under the direction of Mrs. Franklyn Knight, was well arranged, and presented a varied scheme of entertainment. The piano solos were beautifully played by Marion Ralston. She selected a Mozart menuett, Chopin polonaise, Solfegeetto, by Bach, and "Spinning Song" from the "Flying Dutchman." Mrs. George D. Barnard's group of songs, "Mission of the Rose," "Her Greatest Charm" and "Poor Lil' Lamb," were daintily done. Mrs. Barnard sings in good style, and has the sense to select songs which suit her temperament. Wilhelmina Lowe's year abroad with Sousa, has been one of great benefit to her; this was shown in her harp solos, which were executed with the dash and finish of the artist. "Concerto Romantique," by Godard, was chosen by Lulu Kunkel-Burg. Mrs. Burg's violin work is always well done. Nadine Dudley made a good impression. She chose the Habanera from "Carmen" and "My Little Love," by Hawley. The program closed by three violin and harp numbers by Miss Lowe and Mrs. Burg.

Sunday evening, November 26, under the direction of H. H. Darby, organist of Christ Church Cathedral, the



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vested boy choir will sing the "Triumph of David," by Dudley Buck. The soloists will be Harry Walker, Stuart McConnell, George Brazier and L. A. Cash. Mr. Darby and his well trained singers have planned several evenings of song to be given throughout the winter.

The opening concert of the Apollo Club will take place Tuesday evening, November 28, with Alice Nielsen and Hans Kronold as soloists. This well known club is about to initiate its most prosperous season, judging from the rush for subscriptions, and over \$500 had to be refunded. This must be most encouraging to the officers and members of the chorus, and particularly flattering to Arthur Lieber, the new director.

The next big event will be the appearance of Madame Calvé, on December 4.

The wisdom of having good accompanists was demonstrated at the Morning Choral Concert. Miss Barnett's songs were admirably sustained by Bessie Abbott Young, who does considerable work in that line. Lulu Kunkel-Burg had the fine work of Lucien Becker to aid her; Nadine Dudley engaged Arthur Lieber.

HELEN JUDD STRINE.

Strassberger Conservatories.

At the three recitals to be given by the students of the Strassberger Conservatories, of St. Louis, Mo., Thursday and Friday evening, November 23 and 24, at the New Southside Conservatory, and Saturday, November 25, 1905, at the Northside Conservatory, three very interesting and appropriate programs will be given by nearly fifty pupils from here and other States, under the personal supervision of Director C. Strassberger. The following is one program:

Piano solo, Rakoczy March.....	List
Edna Gundlach.	
Violin solo, Russian Airs.....	H. Wieniawski
August Schmitt.	
Piano solo, Sixth Rhapsody.....	List
Edna Rascher.	
Vocal solo, Love in Absence.....	R. Goldbeck
Agnes Hannick.	
Piano solo, Scherzo, B minor.....	Chopin
Clarence Tufts (from Belleville, Ill.).	
Violin solo, La Folia.....	Corelli
Variations serienes. Cadenza by Leonard.	
Emeralda Berry.	
Piano solo, Lucia di Lammermoor.....	List
Lucille Ruehmke.	
Vocal solo, Scene and Aria (aus Freischütz).....	Weber
Mrs. Clemens Strassberger.	
Piano solos—	
Tarantella.....	Thalberg
Rose Weber.	
Scherzo, in B flat minor.....	Chopin
Richard Woltjen.	

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PROVIDENCE.

PROVIDENCE, R. I., November 18, 1905.

MADAME CALVE and her concert company were heard at Infantry Hall. Much interest centered in this concert because of the appearance of Berrick Schloss, a local tenor, who has assumed the pseudonym of Berrick Von Norden, and who has been engaged as one of Calve's supporting artists. The large audience gave him a great ovation when he appeared and enthusiastically applauded his efforts. The concert was under the local management of the Providence Musical Association.

The first Arion concert will be given Tuesday evening, November 28, when Coleridge-Taylor's "Hiawatha's Wedding Feast" will be presented, also selections from the operas of Wagner, Mascagni, Strauss, Goldmark and Gounod. The soloists for this concert will be Isabelle Bouton and George Hamlin. This concert will be followed by two others, one on January 30, with a program of new and carefully selected works, with Bessie Abott, of the Grand Opera, Paris, as principal soloist. Last concert will be on April 17th, when Haydn's "Creation" will be presented. Dr. Jules Jordan is the conductor, and a full orchestra made up from the Boston Symphony ranks will do the instrumental work.

The thirty-second piano recital of the pupils of the Hans Schneider Piano School was given Wednesday evening. The program offered was entertaining throughout, and the playing of the pupils intelligent and interesting.

Augusta Cottlow, pianist, gave an interesting recital in Slater Hall, Pawtucket, last Wednesday evening. A large and fashionable audience attended.

The Arion chorus has unanimously accepted the invitation extended to it to participate in the Eames concert on December 12, and will furnish the choral support in Gounod's popular "Gallia," the solo part of which will be sung by Madame Eames.

Harold Bauer will be heard in a piano recital at Infantry Hall Wednesday evening, November 29, under the auspices of the Providence Musical Association. The association is also planning to bring here some time in January the famous Russian orchestra, which has scored a pronounced success in New York.

The many friends and admirers of Anna Miller Wood, the Boston contralto, will be pleased to hear of her engagement as soloist for the second Symphony concert in this city on January 4.

The second of the series of musical services at St. John's Episcopal Church, North Main street, will take place next Sunday evening. Part I of Gaul's "Holy City" will be rendered by the regular choir, under the direction of George F. Wheelwright, choirmaster.

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Musical People.

Wilkesbarre, Pa.—Music lovers crowded St. Stephen's Church, for the organ concert by Will C. Macfarlane, organist of St. Thomas' P. E. Church, New York. Mr. Macfarlane's program was most attractive. Willie Craven, a boy soprano, sang several solos.

Benton Harbor, Mich.—Miss Sempill's pupils assisted their teacher at the recital given in the parlors of the Aspell Home. Those who appeared on the program included Sadie Murphy, Iva Purdue, Edith Jenner, Beatrice Cutler, Florence Peters, Helen Clark, Florence Wims, Martha Wims, Nora Bauschke, Grace Rassings, Gertrude Cook.

Norwich, Conn.—Lucy Sayles' second musical afternoon before the Norwich Club, included a lecture on Gounod, and musical illustrations from the works of that composer by Mrs. George S. Palmer, Eben Learned and Mary Learned.

Dover, N. J.—The following excellent program was presented at the chapel of the Memorial Presbyterian Church, last week: Piano duet, sextet from "Lucia di Lammermoor," Misses Applegate and Gillen; violin solo, "Funeral March of a Marionette"; serenade, Mr. Levi; vocal solo, "Roses in June," in German, Mrs. James L. Hurd; piano solo, serenade, "Chaminade," Annie Coe; violin solo, selected, Mr. Levi; vocal solo, Mrs. Hurd; "Peer Gynt," suite 1; song, Mrs. J. L. Hurd; piano, Misses Applegate and Gillen; reading, Miss Scott; concerto, Rode, Mr. Levi.

Scranton, Pa.—Clara May Browning's pupils were heard at a piano recital in the Browning studio on Washington avenue. The young performers were Eleanor Gallagher, Eleanor Paine, Edna Rittenhouse, Florence Browning, Dorothy Capwell, Rose Rittenhouse, Dorothy Wagner, Louise Moore, Myrtle Belles, Grace Fitzsimmons, Estelle Laning, Isabel Worden and Bertha Schlager.

Erie, Pa.—Alexander Senger's song recital in the music hall of St. Benedict's Academy, was one of the events of November. Mr. Senger was assisted by Bessie Weindorf, organist of St. Peter's Cathedral.

Burlington, Ia.—A good concert in Trinity Lutheran Church enlisted the services of a number of popular Burlington musicians—Ira Rhys, Martin Bruhl, Elsie Martin-dale, Edward Erb, Bessie Watson, Ray and Roy Wohlwend, George Bruhl, Myrtle Reppert, Elsie Sommers, Mollie Brown and Milton Bruhl.

Jackson, Mich.—Piano pupils of Alice Longyear distinguished themselves at a recent musical at Miss Longyear's studio, 106 First street.

Victor Harris, Conductor.

THE Tuesday Morning Singing Club, an organization of fifty women's voices, held their first rehearsal for the season of 1905-06 at the studio of their conductor, Victor Harris, in the Alpine yesterday. In addition to works by Brahms, Schubert, Von Fielitz, Mackenzie, Lassen and others, the club will give a number of compositions by American composers, specially written for it. Among such works are numbers by Arthur Foote, James H. Rogers, Charles Fonteyn Manny, Rubin Goldmark, H. Clough-Leiter and Victor Harris. Public concerts are to be announced later.

The Guilman Organ School.

AT the Guilman Organ School the work is advancing steadily and with good results. Mr. Carl will begin a series of lectures on "Oratorios and Their Traditions," and will be assisted by distinguished vocalists in illustrating the subject. The first oratorio will be Handel's "Messiah." In presenting the subject Mr. Carl will endeavor to make it an assistance to organists and choir masters and as an aid in their work. Musical services are

now so universal it is becoming imperative that students should be familiar with the standard oratorios and cantatas which they are to conduct and produce at the Sunday services. The lectures will be practical and the main points and traditions brought into prominence. The lectures will begin early in December, and students outside of the school can enroll for the course. Full information can be obtained from the secretary.

DENVER.

DENVER, Col., November 13, 1905.

THE past fortnight has been quite "strenuous," musically, in Denver. David Bispham gave a recital November 2, Harold Bauer, assisted by the Tuesday Musical Club, gave a concert on the 7th; the Symphony Orchestra's first program of this season was played on the afternoon of the 10th, while two traveling organizations, Cosgrove's Orchestra and "The Kilties Band," were also heard; several light opera companies, too, have visited the city, but evidently we have not been surfeited, as "still there's more to follow."

Mr. Bispham sang in Trinity Church in a quite varied program and entertained a large audience for over two hours; so interesting was he that exceedingly few persons left before the final number. His most enjoyable selections were Schubert's "Der Wanderer," Schumann's "Ich grolle nicht," Elgar's "Speak, Music," Max Heinrich's beautiful song, "Who Knows" (repeated), and the "Pirate's Song" of Henry F. Gilbert. Mr. Bispham was aided by a very capable accompanist.

The first evening Tuesday Musical Club concert was the occasion of Harold Bauer's second appearance in Denver. He opened the program with Beethoven's Sonata, op. 53, after which he played Schumann's "Faschingsschwank." Brahms, Chopin, Schubert and Wagner ("Walkürenritt") were represented in his other numbers. The program was severely classic, which immensely pleased the musicians present, and somewhat bewildered the unsophisticated others, who, however, were fascinated by the marvelous ease and facility with which Mr. Bauer's fingers danced through the intricate passages of formidable works. We of the West admire Harold Bauer very much indeed.

The club's only number was the song cycle, "Hawthorn and Lavender," written by Fanny Snow Knowlton. While not at all brilliant, it is a pretty group of chorals, with dainty incidental solos, which were well sung by June Nafe, Bessie D. Hughes and Mrs. John Cotter. The chorus was not quite in its accustomed perfect accord, apparently lacking adequate preparation—a rare fault with it, however. Hattie Louise Sims conducted, and Evalyn Crawford, our favorite accompanist, gave perfect satisfaction at the piano. The second evening concert occurs early in January.

The Denver Symphony Orchestra began its third season last Friday afternoon, and the musicians acquitted themselves most creditably under Raffaelo Cavallo's baton. The symphony was Goldmark's "Rustic Wedding." Jennie Cora Bunn, soprano, late of New York City, was the soloist, and was well received. Mrs. Bunn is a member of the artistic Central Presbyterian Church quartet.

We hope, for the sake of the city's musical advancement, that the excellent musicians comprising our symphony orchestra will continue in harmony of personal relations, as well as in musical performances, as it is possible that they can thus continue the organization permanently—and it is to be hoped profitably—but ultimately it will depend entirely upon them to perpetuate it, as otherwise the present dependence of the directors upon "society," and its patronage will surely, ere long, bring the movement and the or-

chestra to grief, as it would before this had not the leader and his players maintained a most excellent standard throughout the seasons past.

Our Apollo Club has issued a dignified announcement of a sensible decision reached by its directors, to the effect that instead of again attempting things beyond its present capacity to accomplish, two good "club concerts" without artists will be given, the first one being set for the evening of December 14, in the First Baptist Church; the second to be announced later, when some "new and special features" are to be presented, including choral selections from "Parafal," given with a contingent of ladies' voices. The club is a male chorus of forty voices; it was organized fifteen years ago, and is composed largely of young business men who find their recreation in musical pursuits, and purpose to make the Apollo Club, at Denver, a representative organization. Dr. Henry Housley is the musical director; Dr. Frank Y. Herbert, president; J. Schwander, vice-president; J. H. van Dugteren, secretary, and E. V. Haughwout, treasurer.

The Boulevard Orchestra's opening concert was another event of recent occurrence, and, like the others, it was hardly as good a performance as it should have been, owing to insufficient rehearsals. George H. Harvey, Jr., conducted, and Mrs. George H. Ohling, contralto, sang.

Madame Mayo-Rhodes, a successful soprano soloist and teacher, of Denver, gave an enjoyable concert recently at the Phipps Sanitarium in Montclair, assisted by Charles A. Murray, violinist; Margaret Sharland and Orville G. Wasley, pianists; Ferne Elizabeth Whiteman, contralto; H. M. Stone, tenor, and William David Russell, baritone.

The First Avenue Presbyterian Church choir sang Shepard's cantata, "The Sermon on the Mount," recently, Marion Sayers, Mrs. B. R. Cogswell and Frank H. Ormsby, tenor; Harry Owens and B. R. Cogswell, assisting.

The New Century Club were entertained last week at the home of Mrs. W. H. Kilpatrick with a program of Spanish music, presented by Madame Mayo-Rhodes, David McKinley Williams and W. D. Russell.

One of a number of studio recitals was given last week in the spacious rooms at Prof. W. J. Whiteman's residence by a number of his advanced pupils. Professor Whiteman will soon begin rehearsals with Trinity choir, for the annual oratorio concert.

FRANK T. MCKNIGHT.

Sacramento Saturday Club.

THE Sacramento, Cal., Saturday Club has entered auspiciously on its new season of musical endeavor. Beatrice Fine gave a song recital for the club on October 14; on October 5 the members had the rare satisfaction of presenting to their musical townsmen and townswomen those great artists, Hugo Heermann and Emil Heermann, and on November 14 Denis O'Sullivan appeared in a song recital, as the guest of the Saturday Club. Sacramento's musical season has thus begun with a rush, and its enterprising music club promises even greater treats yet to come.

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MUSIC IN HOLLAND.

* THE HAGUE, November 5, 1905.

THE principal features of the last week were the concerts of Leopold Godowsky, the "Liederabend" of Dr. Ludwig Wüllner, and the concerts of the "Société des Instruments Anciens," from Paris. Godowsky is now one of those artists sure of drawing large audiences. He introduced to us études by Poldini, which did not make a great impression, and with J. Kossel (a first rate violoncellist), the sonata by Jean Thore, a young French composer, which one must hear more than once; it was admirably performed. Dr. Wüllner, though some critics made strictures upon his voice and singing, created a fine impression on his audience. His voice is not beautiful, though powerful enough, the production is one you can find fault with sometimes; but you cannot withstand the force, the emotion of his magnificent delivery, which gives life and color to every tone. He "lives" in his Lieder, and so he helps even simple songs to an effect undreamt of before. Wüllner will return to Holland in January; so will Godowsky.

The instrumentalists from Paris made a very agreeable impression with their accomplished performances upon the clavicin, the viole d'amour, viole de gambe, the quinton and the contrabass, of old music, quaint in its simplicity but often striking in its beauty and elegance. How much better the clavicin agrees with string instruments, than the much richer piano! But let us not be unjust. The modern ear would not, could not be satisfied for a long time with the music of our great-great-grandfathers. A hearty compliment to two performers upon the viole d'amour and contrabass, Messrs. Henri Casadesus and Nanny!

Busoni has been in Amsterdam, where he conducted and performed some of his own compositions. His success was greater as pianist than as composer. Lamond was likewise in this country to play with Mr. Viotta's orchestra, that has given successful concerts in some of our large towns, with the Dutch singer, Tilly Koenen, the favorite of our queen, who gave her the medal of the Orange Order.

In the operatic world there is to be mentioned the Italians, beginning this week with Ponchielli's "Gioconda." The French opera has presented a very good and nice singer and actress, Mlle. Cortez, an excellent Carmen and Mignon. Mlle. Scalar, your countrywoman, could not return on account of her health. Mme. Armande Bourgeois, formerly of the Paris Opera, will take her place and appear for the first time in "La Juive."

DR. J. DE JONG.

Lunn Coming in December.

KIRKBY LUNN, who is coming in December to sing under Henry Wolfsohn's management, has been singing in opera in Europe since she sailed from this country in March last. After her great success at Covent Garden during the London season, Madame Lunn won a series of triumphs at the Royal Opera in Budapest in the "Ring of the Nibelung," as Ortrud, Brangaene and Amneris. A second offer was recently made to Madame Lunn of a three years' contract for the Vienna Royal

Opera, but festival engagements in England made it necessary for her to decline it. Madame Lunn's concert tour is to open in Chicago, where she is to sing with the Apollo Club of that city December 24 and 25. She is to remain only until February 20, when she returns to England to begin a tour on March 2.

DAYTON.

DAYTON, Ohio, November 17, 1905.

THE new Dayton Choral Society is well on the road to success. It now has over 250 active members, which will be increased to about 300. W. L. Blumenschein is the director, and Mrs. Fred A. Funkhouser and Charles Arthur Ridgway are the accompanists.

The officers are as follows: President, Mrs. H. E. Talbott; vice-president, G. N. Bierce; secretary, Mrs. Arthur Leroy Tebbs; financial secretary, Virginia Murray; treasurer, Walter Allen; librarian, Everett Sears. Music committee, Louis Waldemar Sprague, E. S. Lorenz, Mrs. H. A. Wilbur, Mrs. Fred A. Funkhouser and Annabel Ambrose. The active work of the society will begin November 20, with the first rehearsal.

The prospects for the new organization are decidedly encouraging, and substantial growth is assured. Dayton has long been in need of an organization of this character, one that promises to stimulate "art for art's sake." This city has unquestioned musical talent, but the spirit of genuine unity and co-operation was lacking until determination and energy finally produced the Choral Society. Musical culture will be given an added stimulus, and much good is expected to result as the issue of the society's work.

Last Tuesday evening, at the Dayton Conservatory of Music, lovers of the best in music were given a rare treat, in the recital of Emil Wiegand, violinist, and Louis Waldemar Sprague, pianist, both of the conservatory faculty.

Mr. Wiegand was a favorite pupil of Eugen Ysaye, and is one of the finest violinists in this part of the country. Mr. Sprague's playing was fully up to the high standard set in previous recitals, and the ensemble of the two artists was perfect. Following is the program:

Sonata, op. 47 (Kreutzer), piano and violin.....Beethoven
RomanzeWilhelmj
MazurkaChopin-Taborowsky
BerceuseChopin
Ballade, A flat.....Chopin
Sonata, op. 25, piano and violin.....Goldmark

Dayton has a new teacher of the piano, Charles S. MacGinnis. Mr. MacGinnis has but lately come to Dayton from several years study in Europe with Prof. Anton Beer-Walbrunn and Prof. August Schmid-Linder, of the Odeon Royal Music School of Munich, and lastly with Bernhard Stavenhagen. Before going to Europe, Mr. MacGinnis was a student at Muncie, Ind., under Prof. Heinrich Pützner, and also taught there some time.

John S. van Cleve's lecture on "Lohengrin," the second in his series of ten conversations, was given at Miss Blackburn's studio last Monday evening. Mr. van Cleve's intimate knowledge of the opera (he having heard it over

twenty times) made this lecture especially interesting and instructive. Walter B. Crebs, one of Mr. van Cleve's voice pupils, illustrated the lecture with solos.

November 27, at the W. C. A. auditorium, a concert unique in its object will be given by Mrs. H. E. Talbott, assisted by Corinne Moore Lawson and Mr. Pendery, of Cincinnati.

The concert will be for the benefit of a young blind boy, who possesses an unusually beautiful voice, and the proceeds from the concert will be devoted to his musical education.

The Chaminade Club devoted its last concert to Chopin and Schubert. Jessie O. McClary read a paper on "Current Events," and the musical program was furnished by Maude Layton, Jessie McArthur Schaeffer, Orlett H. Schwind, Fern Coffield, Maude Kaiser and Carrie Frank.

All notices, programs, &c., should be in the hands of the undersigned before Thursday preceding the issue for which they are intended. These as well as subscriptions and advertisements should be sent to The Normandy, Third and Perry streets. Telephone, Bell, 3008-y.

CHARLES ARTHUR RIDGWAY.

Anna Bussert's Dates.

TWO dates just closed for Anna Bussert, by Fitzgugh W. Haensel, are with the Haarlem Philharmonic Society, Thursday morning, December 14, at the Waldorf-Astoria, and the big concert for the benefit of the Hoboken Academy, at Quartet Club Hall, on December 7. The latter event will be held under the auspices of the Hoboken Quartet Club, the German Club, the Hoboken Academic Society, and the Alumni Society. These dates, added to the others booked for December, leave very few vacancies for that month in Miss Bussert's concert itinerary. She has never had a busier season than the present one.

The following have studied under MR. HERMANN KLEIN:

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OPERA—Mme. Alice Esty, Miss M. Macintyre, Miss Florence Mulford, Mlle. Olitzka, Mme. Ella Russell, Miss Ruth Vincent, Mr. Ben Davies.

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Few will forget Mme. Wellington; a dramatic soprano of tremendous range and power. She created a sensation and was favored with many recalls.—London Daily News.

Mme. Wellington possesses a perfect vocal instrument of exquisite quality, and although her phenomenal range and the bell like tones of the upper register are superb, she leaves nothing to be wished for in her beautiful, mellow lower tones.—London Daily Standard.

Her musical interpretations and purity of tone entitled this gifted artist to the consideration which her audience accorded her.—London Echo.

With a phenomenal range and an organ of great power, Mme. Wellington possesses a birdlike perfection of technique which enthralled her audience.—London Daily Leader.

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AUSTRALIA.

"PALINGS."
SYDNEY, October 22, 1905.

WRITING to you from London (August 16), "C." remarks on the alleged fondness of the mass of Britishers for oratorio, and advances his opinion that the said mass in reality favor orchestral music nowadays.

However, as far as Australians are concerned, the popular leaning is still to sacred cantata. There is something so very respectable about oratorio. It is an entertainment of approved character to which whole families may go, without fear of the slur of frivolity being cast upon them.

The choruses exert a far reaching personal influence. Nearly every member may be counted upon to draw an admiring bevy of relatives, who, tickets being cheap and plentiful, gladly seize such excellent opportunity to air the latest evening toilette, move in society, and hear good music with the complacency that so "improving" an occupation induces.

It is not surprising, therefore, that though Heerman poured forth his wonderful Beethoven and Brahms to an audience of 3,000 or 4,000—to a small house—the Sydney Philharmonic Society was able to attract thronging thousands last week, when "St. Paul" was given in the Town Hall.

The reading, under the baton of Roberto Hazon, was dignified—almost splendid. The soprano solos were sung by Violet Mount, who is soon to leave for Europe, via steamer America, for further training, and who was recently accorded a citizens' farewell complimentary concert to aid and bless her on her way. Henry Weir, the local warrior of such festivals, sang tenor, and to Percy Herford fell bass.

There has been and is some fine tutorial talent in Australia. The work of Cecchi, for instance, a dead Melbourne maestro, lives today in the voices of world famous singers.

But talent, as soon as developed to any extent, very naturally drifts to the more congenial atmosphere of Europe. A number of our promising young people have made farewell bows of late, ere leaving for Vienna or Paris or London, notably George Boyle. This young man is not only a prolific and serious composer whose works command attention, but is also a pianist of great talent and promise, in spite of a faulty technic. There is rumor of that world blessing, rich soul—the perceptive patron—in the background. We feel that George Boyle will not disappoint, will, rather, illumine his generous benefactor. He goes to Sauer or Leschetizky.

The year's recital of greatest artistic import, as far as local artists are concerned, was that of Lawrence Phillips. This pianist, after a short skirmish at a London institution, trained and absorbed in Russia, and his style is permeated with that school. He played too masculine a Chopin, especially as regards the cantabile, but for the rest only happy praise is due to him. The Beethoven numbers were good. The Poldini, and especially the elfish Arenski morceau, he rippled off daintily. The Glazounow sonata was a veritable "tour de force." The last named is new to Australia. The modern dissonant adagio was full of a subtle melancholy, too analytical, too introspective, to be merely sorrowful. It is a truth movement—truthful to us who are of this complex age of the old world. I cannot give word voice to the music or its meaning. Into the finale, with its rhapsodical rising phrases, its Titanic fierce longings, the pianist literally threw himself, glorying in the gorgeous full tide of sound, thundering out the orchestral colored finale in a very

ecstasy. An inspired piece of art. Bravo! Lawrence Phillip!

Other concerts and salon recitals were given by the Emerson Choral Society—a most musicianly body—Mimi Fiorelli, R. Quesnel and Gertrude Fletcher.

Maggie Stirling has been touring Australia. She belongs to this country and received here her early training, studying afterwards in London, and in Paris with Marchesi. She is a charming vocalist of somewhat Clara-Butt-like presence. As so often happens with that beautiful but little understood voice, the mezzo-contralto, it is allied in this case to an intellectuality of interpretation—that very intellectuality which has raised Muriel Foster to the most enviable position of culture among English singers. However, to the general, such singing is caviar, and did not specially move our audiences.

As might be expected, Maggie Stirling was most acceptable in Brahms and Schumann. Her Tschaiakowsky was impassioned, and in Alma Goetz's doom-gloomed "Melisande in the Wood" the voice color was full of sombre beauty. The centuries old "Amarilli" of Caccini proved a quaint item, and contrasted very strangely with Coleridge-Taylor's lovely and poignant "O. What Comes Over the Sea?"

The voice was big and beautiful and in some respects extraordinarily trained, especially as regards a trill—an exceptional ornament in such a class. But many vocalists will hotly debate the use of the lower register, which was taken high, and was most noticeable in Saint-Saëns' "Samson et Delilah" plea.

The winsome, small violinist of the company, Ethel Sinclair, has just emerged from student days—a Rivardé culture. Her Bach was compellingly charming, and this surprised us, for she followed dangerously close on the masterly Heermann. Her playing was quiet, rather reflective, individual and feminine in the best sense of the word.

Adolph Borschke, a Hungarian, and a pupil of Sauer, proved himself a piano poet with the moonlit art, delicate, iridescent, soft, singing, of his romantic master.

In Melbourne the most interesting concert of the last few days was that given under the direction of (Mrs.) W. J. Turner, on which occasion songs dating from the days of Queen Elizabeth to those of Edward VII were sung.

First, the shade of Dowland, of whom Shakespeare wrote:

"Dowland to thee is dear whose heavenly touch
Upon the lute doth ravish human sense,"

was invoked, and following, W. E. Lewis sang Dr. Blow's "It is not that I love thee less." The program worked down to 1760 with a song of Arne (who wrote "Rule Britannia")—I must mention that this is Trafalgar week and we are all feeling patriotic!) and finished with comparatively modern ditties.

The Melbourne Philharmonic drew almost exclusively upon British composers for last program, which was extremely miscellaneous. Sir Alexander Mackenzie's "Benedictus," Sullivan's "O Gladsome Light," Coleridge Taylor's orchestral ballade in A minor and Hamish MacCunn's "Land of Mountain and Flood" were given. The soloists were Elva Rogers and Eileen Castles. The latter is sister to that Amy Castles who when a schoolgirl had a phenomenal meteoric career through this continent, and at a few concerts netted \$20,000. She is now absorbed into student

Europe, but is expected to shine as an operatic star of first magnitude after the Parisian Bouhy has finished her voice culture. She makes occasional appearances in London.

In Adelaide, the event of the week was the concert given by pupils of the Conservatorium. CLIO THE YOUNGER.

Van Hoose in Baltimore.

"MR. VAN HOOSE has appeared in Baltimore upon many previous occasions and has firmly established himself as a favorite with local music lovers, more especially in Wagner numbers," said the Baltimore Herald, commenting upon the tenor's recent appearance with the Boston Symphony. "Last night he but added to his laurels, singing exceptionally well. He possesses all the requirements that go to make a good singer—a well cultivated voice of excellent quality and volume, purity of intonation, versatility and temperament. His rendering of the 'Prize Song' was highly artistic. It was sung with the feeling that it was a prize song, and, indeed, in his hands it became such. The scene of Siegfried's death was given in a truly artistic and masterly manner, although the efforts of the singer were partially forgotten on account of the length of the 'Funeral March,' which followed. None can appreciate the situation so acutely as the artist himself, compelled to maintain a rigid position before the audience, awaiting the completion of the orchestral performance, in which he takes no part. Nevertheless, the fact remains that Mr. van Hoose's singing of the number fully justified his acknowledged reputation."

Another Tribute for Ruegger.

ELSA RUEGGER, the Belgian 'cellist, who is to make an American tour this season under Loudon G. Charlton's direction, is an artist who needs no indulgence on account of her sex. She is easily capable of playing with the best 'cellists of the male persuasion. The esteem in which Mlle. Ruegger is held in Europe is indicated by the following, from the Berlin Neuste Nachrichten: "Elsa Ruegger may well be considered one of the foremost artists who has appeared at Concert Hall this season. She combines extraordinary natural power with the mind of a thorough musician, a fine, well cultivated taste with an accomplished technic."

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KANSAS CITY.

KANSAS CITY, Mo., November 17, 1905.

ALL the local musicians who came in contact with Madame Eames when she was here last week really fell in love with her, and were delighted with her voice. The concert was an artistic success, and was attended by about 2,500 Kansas City music lovers. Madame Eames and her associates were working against difficulties here, as all singers will who appear in Convention Hall. A good many who attended this concert have said that while her voice was perfect in tone, it lacked sweetness, but the local musicians who have had experience with this big hall say that it was not the voice that was lacking in sweetness, but the hall has a faculty of absorbing the sweetness from any voice or any instrument. It is a good place to hold a horse show or a winter circus, and is passably good for a band concert, where there are many pieces and a large volume of music, but for the solo, it will never be a success. That is really one of the greatest needs of musical Kansas City, a really good hall that is suitable for concert work on a large scale, and until we have something of the kind none of the great artists will be able to do the good work they are capable of.

Madame Eames, Mr. Hollman and Mr. Gogorza were generous with encores, and it was learned after the concert that Madame Eames came near singing "Dixie" as an encore, and was afraid that the people here would not appreciate it fully on account of our geographical location. She found out that it would probably have been more appreciated than any other number she could have sung, and has promised to sing it the next time she comes. The musical people will hold her to that promise.

Joseph A. Farrell gave his first song recital of the season at the Athenaeum rooms Thursday evening, November 16, being accompanied by Mrs. Farrell, and was to be assisted by Frank Moss, pianist, but owing to the fact that Mr. Moss was quite ill with the grip Miss MacDonald played his numbers.

A concert was given last Tuesday afternoon at the Loretta Academy. The program was arranged by Mrs. W. J. Johnson, of the Kansas City Musical Club, and numbers were rendered by Ralph Wylie, Ellen Barnes, Dorothy Lyle, J. A. Farrell, Mrs. Leslie E. Baird and Celia Traber. Mrs. E. C. White was the accompanist.

Charles E. Hubach, voice department of the University of Kansas, says that the Choral Evensong which has been revived at the university was attracting a great deal of comment, not only because of the high class of music being used, but also on account of the promptness of this service. It begins promptly at 4 o'clock and closes promptly at 5, no one being admitted after the service starts.

Mr. Hubach says they are preparing to give the opera "Der Freischütz" some time in January. Mr. Hubach will have the leading tenor part, and Blanche Lyons and Mrs. August Flinton will have the leading soprano parts.

There is a flower show at the Convention Hall this week, and the music is being furnished by an orchestra, which is something of an innovation, and more fitting to the general scheme of the show. H. O. Wheeler is conducting the orchestra, and there is but one brass piece, a French horn.

The Kansas City Musical Club held another meeting last Monday, the subject of discussion being "Influence of the French Revolution and Eighteenth Century History and Literature on French Music."

November 26 the Melrose Church will give a musical program which is something out of the ordinary. Those on the program are Mrs. Dean, contralto; Mrs. Miller, soprano; Mr. Simpson, tenor, and Mr. Holmes, bass; Mrs. Smith, organist.

Frederick Wallis will sing at the reception given to Senator Long in Leavenworth Kan., before the Senator leaves for Washington. He will be accompanied by T. Olin Rice, one of the most popular accompanists of Kansas City.

Genevieve Lichtenwalter is to play at a morning musicale, to be given by Mrs. John Hizer, within a few days. She will later give a concert in Des Moines, Ia.

Stella Heyer Morse will, on November 23, give an informal evening to her pupils.

Marie Menicke, a pupil of Mrs. Carl Busch, will give a recital on December 5, and will be assisted by Bertha Schutte and Allie Barbee.

Elizabeth Estel, a pupil of Ella Backus Behr, has gone abroad to study with Carreño.

Mrs. George Tefft, a pupil of Ella Backus Behr, will leave this city after the first of the year to study with Madame Gerster in New York.

Mabel and Zena Johnson, pupils of Mary Beckham, will give a studio recital December 7.

Mildred Langworthy, a pupil of Mrs. W. G. Hawes, has gone to New York for the winter, and will put in her time studying music.

Mrs. Louis Klein has just opened a studio at 425 and 426 University Building, where she will give instructions on the piano.

Franklyn Hunt has an engagement to sing at an entertainment in army circles at Fort Leavenworth, Kan., on December 5. There is something good in the way of a musical program given at Fort Leavenworth occasionally, as the post has a fund for that purpose.

At the annual musical contest of the High School, of Garnett, Kan., Charles Edward Hubach will act as judge.

The Kansas University Glee Club will give a concert at the Linwood Avenue Presbyterian Church, of this city, on Thanksgiving evening.

Lou Bennett, a well known contralto, formerly of Kansas City, has returned after a considerable absence in the East and has taken up her old work.

The concert of Callie Clark has been set for December 7, after which she will leave for New York to take up her musical studies.

Charles Edward Hubach announces the second of his series of song recitals, this one being by his pupil and assistant, Pearl Collins, to be given at the English Lutheran Church, on November 28. Miss Collins will be assisted by Ralph Smith, tenor.

Penelope Hendrick-Dudley, who has a studio at her residence, 1016 Holmes street, is doing some very good work with a chorus of thirty-five voices which she has at the Presbyterian Church, Tenth and Forest streets. She will also sing next Sunday at the Linwood Avenue Christian Church.

George B. Penny, formerly of the Washburn College, and now of the Kansas College of Music, Topeka, Kan., has succeeded E. Russell Sanborn as organist and choirmaster of the Grace Episcopal Church of this city. It is his intention to organize and drill a vested choir of forty voices at the Grace Church, and a quartet, making their music compare favorably with the music of the Eastern churches.

Lionel Gittleston, the popular violinist of this city, who was instructor in violin at the Washburn College, in Topeka, Kan., has resigned that position on account of the fact that he was obliged to teach in a cold and ill fitted room. He will continue to carry on his work as a member of the faculty of the Kansas College of Music, in that city, where he will have entire charge of the violin department, going up to Topeka twice each week.

F. A. PARKER.

Muriel Foster in England.

MURIEL FOSTER has been singing with great success at the musical festivals in Great Britain. Some extracts from the criticisms are appended:

The solo was sung with ardor of expression and beauty of tone by Muriel Foster.—The Musical Times, October, 1905.

Muriel Foster was delightful, her rendering of "O Rest in the Lord" being very beautiful in its peaceful significance.—The Nottingham Guardian, October 12, 1905.

Muriel Foster was equally admirable from a musical and from a dramatic point of view, and her singing of "Woe Unto Them" was a model of oratorio singing, warm yet reticent in feeling, while she even succeeded in making "O Rest in the Lord" tolerable.—The Yorkshire Post, October 12, 1905.

Muriel Foster sang beautifully, her rich voice being utilized to fine advantage in her most notable contralto solos, especially in "O Rest in the Lord."—Manchester Courier, October 12, 1905.

Muriel Foster's singing of "O Rest in the Lord" was admirable. The singer's finest moment was her dramatic delivery of the "Jezabel" scene.—The Times, October 12, 1905.

Muriel Foster, cultured, finished and artistically restrained, stood out as achieving the greatest success.—The Standard, October 12, 1905.

Muriel Foster showed herself to be a true artist, and particularly in her singing of "Woe Unto Them."—The Daily News, October 12, 1905.

Muriel Foster undoubtedly enhanced her reputation by her beautiful singing.—The Bristol Weekly Times and Mirror, October 14, 1905.

Muriel Foster, who, like Madame Albani, has won high favor with local assemblages, also delighted the gathering with the beauty and expressiveness of her contralto solos, best known among them being "O Rest in the Lord." It was given with fervor and irreproachable taste; and another beautiful air by Miss Foster was "Woe Unto Them."—Bristol Weekly Mercury, October 14, 1905.

New Bookings for Croxton.

THE following dates for which Frank Croxton has been booked are in addition to those already announced in a recent edition of THE MUSICAL COURIER:

November 20—Folk song concert, New York City.
November 21—Operatic program, Orange, N. J.
November 26—"Elijah," New York City.
December 4—Recital, St. Paul, Minn.
December 5—"Faust," Minneapolis, Minn.
December 6—Musical, St. Paul, Minn.
December 9—Beethoven Mass in D, New York Oratorio Society.
December 12—Musical, Orpheus Club, Springfield, Mass.
December 13—"Daisy Chain," Jersey City, N. J.
December 14—"Messiah," Oratorio Society, Waterbury, Conn.
December 20—"Messiah," Troy Vocal, Troy, N. Y.
December 25—"Messiah," Newark, N. J.

Among Mr. Croxton's engagements for the new year will be Baltimore Oratorio Society, Chicago Apollo Club, York, Pa.; Lexington, Ky., a two week's trip South, besides many other concerts throughout the country.

Decsi Pupil With Savage.

GEORGE B. WICK, the baritone, an artist pupil of Max Decsi, sang the Herald in "Lohengrin," as a member of the Savage English Grand Opera Company, in Worcester, Mass., end of last month. The Worcester Evening Gazette speaks in high praise of Mr. Wick, saying that: "The first words of the Herald, sung in beautiful voice, with clear enunciation and expression, was good prediction. The King and the Herald were the ideal members of the cast."

Beatrice Fine Recitals.

BEATRICE FINE, the soprano, gave the 185th recital of the Saturday Club, of Sacramento, Cal., last month, Grace Rollins at the piano. Her program was made up of songs ranging from Mozart to Strauss. She gave many recitals in California this fall, and one who heard them characterized them as "a veritable triumph."

Many Concerts for Marteau.

MARTEAU, the violinist, has already nine engagements booked for this city, besides three private soirées. There are twenty-eight days in February this year, and Marteau has already twenty-six concerts booked for that month, and he is still in demand.

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MAUD POWELL'S FIRST CONCERT.

MAUD POWELL'S first local appearance this season is scheduled for next Saturday afternoon with the Young People's Symphony Society, in Carnegie Hall, when the many admirers of the artistic in violin playing will have an opportunity to hear her again after her return from a successful tour abroad.

Besides her tours of England, Ireland, Scotland and Wales, Miss Powell made an incursion into South Africa that proved to be one of the most satisfactory tours of her career. Everywhere she visited, the South African colonists made her cordially welcome, and seemed to marvel at the fact that America could produce such a consummately skillful violinist.

Miss Powell is looking forward to an unusually active season in this country prior to going abroad to fill engagements already arranged. Her appearances here are always musical treats to the violin cult, as she is one of those reliable artists who can please and satisfy an audience no matter what her program may contain.

Some of the encomiums tendered Miss Powell by the press of Europe and South Africa are as follows:

Nothing but praise to be said of her * * * faultless execution.—London Times.

One of the best violinists of the day.—London Daily Telegraph.

Consummate skill * * * technic and style absolutely without flaw.—London Standard.

Commanding talent * * * complete mastery.—London Daily Chronicle.

Splendid * * * brilliant * * * magnificent.—London Globe.

* * * She was no less than superb.—London Pall Mall Gazette.

Supremely artistic.—London Star.

One of the finest executants now among us.—London Westminster Gazette.

Exceptional * * * masterlike fluency and firmness.—London Referee.

Fine breadth of style and thrilling tone, aroused the greatest enthusiasm.—London Daily Graphic.

Magnificent * * * ranks with the foremost of modern performers on the king of instruments.—Liverpool Courier.

The most sensational violin playing we have ever heard.—Manchester Guardian.

Has the genuine ring.—Manchester Courier.

Magnificent abandon and the perfection of technical ease and finish.—Sheffield Telegraph.

A distinctive unit among the big multitude of seemingly perfect violinists who flood the present day market.—Irish Times.

No rival of her sex.—Edinburgh Scotsman.

The event was made memorable through her marvellous art.—Glasgow Evening Times.

A genius on the violin.—Manx Sun.

* * * Consummate skill * * * power of execution apparently limitless.—Cape Times.

* * * held her audience spell bound.—South African News.

* * * magnificent violin playing.—The New Era, Capetown.

* * * quite beautiful.—Diamond Fields Advertiser, Kimberley.

* * * received an ovation.—The Friend, Bloemfontein.

* * * A pronounced triumph. To say that she threw a discriminating audience into an ecstasy of delight does not give a correct idea of what actually happened * * * played superbly, completely carried her hearers away.—The Rand Daily Mail, Johannesburg.

* * * her playing was a revelation * * * at each performance she was accorded an ovation.—The Transvaal Leader, Johannesburg.

* * * distinctly wonderful.—Transvaal Critic, Johannesburg.



MAUD POWELL.

* * * a great artist * * * hers was a veritable triumph. Pretoria News.

* * * a revelation—the reception accorded to her last night was a notable tribute to her genius.—Times of Natal, Pietermaritzburg.

* * * there is no doubt about her genius * * * the artistic soul of the violinist seems part of her instrument * * * again enthralled her listeners.—Natal Advertiser, Durban.

Maud Powell ranks among the greatest of living violinists, and her playing last night was a revelation * * * an artistic finish that only a few artists ever attain.—The Natal Mercury, Durban.

* * * her playing is remarkable for its purity and richness of tone.—Daily Dispatch, East London.

* * * beauty, tenderness, perfection * * * created a future * * * consummate skill passes description.—Cape Daily Telegraph, Port Elizabeth.

* * * held her audience enraptured * * * wonderful playing beyond praise.—Eastern Province Herald, Port Elizabeth.

Weil Has Ideals.

DIRECTOR WILLIAM WEIL is an example of what young Americans can accomplish when they begin life with a high purpose and pursue it with courage and undeviating persistence.

From the time he was a boy, studying music and the violin in his native city of St. Louis, the fulfillment of two ambitions were the aim of his life—to become a thorough musician and the director of a great orchestra. He gained a position in musicianship early, and became director of an orchestra. At length "a change came o'er the spirit of his dreams," and he long revolved a plan to found and maintain a great band, not a mere band as relative to parade days and a summer park, but an organization that should be qualified to go before the whole country, or any country, and win the respect and admiration of musicians no less than that of the intelligent public in distinctive concerts. Six years ago saw the beginning of his ambition in this direction. From that day Weil's band has advanced in resourceful qualities until it has achieved a first place among first organizations. Grade and quality cut far more of a figure than numbers. A band of forty-five or fifty musicians of first rank, under the baton of a director possessed of the right powers, is far more effective and a far greater organization than one of sixty or seventy-five which lacks such prerequisites. In concert, more than anywhere else, it is quality that counts, without regard to mere numbers.

What to play, and how to play it, is a point no less vital to the director than that of quality of his organization. On this point Director Weil has proved himself, and is doing it on his present tour, by the testimony of critics, managers and audiences, and it is in evidence. Upon this matter Director Weil in an interview thus expressed himself: "My own inclination is toward what we term the classics in music, but in going before the public I provide that which the intelligent public most desires and enjoys, leaving the severe classics to chamber concerts, to which connoisseurs and classicists go pensively, and surrender themselves studiously and sacrificially."

The Manuscript Society Meeting.

D. R. S. N. PENFIELD'S sonata for violin and piano (MS.) will be played by the composer and Gustav Dannreuther at the second meeting of the Manuscript Society, Saturday evening, November 25. Eugenia Wehrmann, a young and talented pianist from New Orleans, is to perform a group of solos. The meetings are held at the National Arts Club, West Thirty-fourth street, near Broadway.

Grienauer-Hall Recital November 23.

TOMORROW evening, Thursday, November 23, at Mendelssohn Hall, Marguerite Hall and Karl Griener, 'cellist, unite in a recital. Special features of the program are the Bach 'cello suite (first time), unaccompanied; a Saint-Saëns sonata (played by Griener and Ferdinand Sinzig, pianist), and a group of songs by Lie, Taylor, Luzzi, Faure and Bemberg.

Patricolo's Debut.

PATRICOLO, the Italian pianist, will give his first piano recital in New York, at Mendelssohn Hall, on Thursday evening, December 7.

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What the Jury Thinks.



New York Symphony Concert, November 12.

The Sun.

The brass proved to be generally competent, though it is in this department that there is most room for improvement. The first horn yesterday was altogether too uncertain for such a position.

THE EVENING MAIL.

the brass choirs give the band its special claim to distinction. When it played yesterday, there were no muddy tonal mixtures, no stumblings, no stretches of unbeautiful quality of sound. It was as though sunlight penetrated through and through the orchestral utterances, wiping out black shadows and flooding all with color.

The New York Times.

The strings played * * * not always with distinguished quality.

The Sun.

The strings played yesterday with good tone and style.

The New York Times.

But Rimsky-Korsakoff's suite seemed dull, with its insistent and long drawn Oriental chantings and dronings.

The Evening Telegram.

A piece full of color, which was rendered with an excellent sense of the Oriental spirit.

New York American.

Reisenauer acted out his musical ideas to the audience like an epic poet.

The New York Times.

The musical value of his performance was not great. * * *

New-Yorker Staats-Zeitung.

The tone of the oboist is inclined to be a bit too pointed and harsh.

The New York Times.

The oboe had occasion to show its excellence.

New-York Tribune.

The list of pieces yesterday was admirably chosen.

The Evening Post.

The program was less interesting than those Mr. Damrosch is wont to offer.

Mme. Sembrich's Recital, November 14.

The Evening Sun.

Artificial to the finger tips, this little woman. * * *

The Sun.

Style with her is not a superficial veneer * * * one of the loveliest traits of her art is a deep and exquisite sensibility.

The Sun.

It is impossible to say that she is more at home in one school than another. She is queen of them all.

The Evening Post.

She selects what she knows is best suited to her style. * * * The light, bright, sunny, joyous, is her specialty.

The Sun.

But, after all, what can she not sing?

The Evening Post.

Marcella Sembrich does not try to sing Schubert's "Erlking" or "Allmacht" in the concert hall, any more than she sings Isolde or Brünnhilde at the Opera House.

The New York Times.

It is unfortunate that she must sing in Carnegie Hall, for there many beauties of her art are dissipated. Such a voice as hers particularly is for a smaller place.

The New York Times.

Madame Sembrich was in some respects not in her best voice yesterday * * *

The New York Times.

In Handel's Italian operatic air there was a certain unsteadiness.

The New York Times.

There was even a tendency in some of the earlier songs to depart from the true pitch.

New-Yorker Staats-Zeitung.

Horatio Parker's song is of such artificial humor that only an exaggerated sense of local patriotism could cause one to find the song beautiful.

New-Yorker Staats-Zeitung.

Madame Sembrich made a faux pas in her selection of the final number.

The Evening Telegram.

She was not in excellent voice in the early part of her recital.

The New York Times.

Schubert's "Du bist die Ruh" she sang with a beautiful sustained quality of tone and uplift of expression, and with exquisite perfection of phrasing.

The Sun.

* * * These are the elements of an art which is nightly aided by a gracious and winning personality, one of whose loveliest traits is a deep and exquisite sensibility.

Boston Symphony Concert, November 12.

The Evening Telegram.

Saturday afternoon the Boston Symphony Orchestra gave a concert.

The New York Press.

Gericke is too unemotional, too unsensitive to sensuous allurements to grasp the true significance of Wagner's music.

The Sun.

It was an experiment to sing one of these songs in such a large auditorium as Carnegie Hall, for Hahn is rather for the drawing room and the most intimate and confidential communication. Hardly any other singer would have carried out such an experiment so successfully as Madame Sembrich.

The Sun.

She was in excellent voice and sang con amore.

New-York Tribune.

She exhibited the art of bel canto in an aria by Handel.

New-York Tribune.

Her art is all beauty.

The Globe.

What arch and captivating humor she breathed into Horatio Parker's song.

The Globe.

The songs were arranged with the nicest discernment of their relations both to one another and to the full display of the singer's powers.

New-Yorker Staats-Zeitung.

She was in excellent voice and sang con amore.

The Evening Telegram.

Schubert's "Du bist die Ruh" * * * was the one point where we cannot bow to Madame Sembrich. The smooth flowing melody has been sung by poorer singers, who were, however, more closely in touch, temperamentally, with its pensive beauty.

The Evening Telegram.

The little exhibits of feigned surprise, the grimaces denoting a childlike pleasure in the applause of the audience were here as of old.

The New York Press.

Her singing (Gadski) in the parting scene of Brünnhilde and Siegfried, from "Götterdämmerung" was deeply moving in its combination of feminine appeal and heroic fire; and the closing scene from that opera was proclaimed with a temperamental power and dramatic force that came as a surprise.

New-York Tribune.

Next the two (Gadski and Van Hoose) joined their voices in the first scene of "Götterdämmerung," holding unintelligible converse against the flood of music which came from behind their dapper forms * * * Then, as a close, Madame Gadski sang the words (presumably) and the vocal music (indubitably) of the closing scene of the drama, the tremendously moving picture of this scene being left, of course, to the imagination of the audience.

New-York Tribune.

Only those listeners who were able to draw on their knowledge and experience knew how much the superb performance of the music lost by dissociation from scene and action.

THE NEW YORK HERALD.

Blasé opera goers found themselves speculating as to what the familiar music dramas would sound like in complete form with such an exquisite instrumental background and deciding that they were realizing the full beauty of this or that passage for the first time.

The Evening Post.

Mr. Gericke has not yet overcome his aversion to the majestic trombone, but apart from that, his readings showed a most laudable desire to do the right thing.

The World.

Conductor Gericke unleashed the brass of his noble orchestra for once, and the dramatic contents of this music were virily voiced.

The New York Press.

Therefore it cannot be said that the part Mr. Gericke and his orchestra contributed to yesterday's concert was enjoyable to your dyed in the wool Wagnerite.

The Evening Post.

The orchestra's playing was a feast of gorgeous coloring.

The Evening Telegram.

Van Hoose's higher notes were somewhat veiled in Walter's "Prize Song."

THE NEW YORK HERALD.

This talented lyric tenor has done few things of greater worth here.

Herbert Witherspoon's Recital, November 16.

New-Yorker Staats-Zeitung.

One could not call Witherspoon's voice beautiful.

The New York Press.

A voice that is beautiful in timbre * * *

New-Yorker Staats-Zeitung.

He has an excellent pronunciation of all the four languages, English, Italian, German, French.

The New York Press.

His pronunciation of German is far better than his French.

Sam Franko's Orchestral Concert, November 16.

New-Yorker Staats-Zeitung.

Stamitz's (symphony in D) music is like a piece of old furniture on which one cannot sit. It tells our musical soul nothing, absolutely nothing.

New-York Tribune.

The Stamitz music sounded amazingly fresh and inspiring * * * it was interesting to hear music as it was when the symphonic world was young.

The New York Press.

The soft vibrancy and mellowness of the singer's voice, however, blended beautifully with the obligato, which was played by English horn for want of an oboe d'amour.

THE NEW YORK HERALD.

An air by Bach for contralto, which Lila Haskell sang, proved disappointing, to put it mildly, because of the violent disagreement in key between the accompanying organ and Mr. Laurendeau's obligato on the English horn.

New-York Tribune.

In the modern sense which calls for strenuous dramatic declamation, Madame Sembrich is not an exemplar.

New-Yorker Staats-Zeitung.

It is to be regretted that the two American songs she sang were of such inferior musical quality.

The Evening Sun.

She is the supreme living mistress of the art and artifice of song.

The Evening Post.

She set a good example by choosing two American songs which quite held their own among the imported ones.

The Sun.
Miss Haskell disclosed a sweet, round, full, well modulated voice, obedient to a nicely adjusted and discriminating aural sense.

The Sun.
As a whole the composition (Stamitz) was not of much intrinsic worth. It was a relic of a historic period in the growth of the tone art, a specimen from the paleozoic age of orchestral music.

New Successes for Ben Davies.

AS might be expected from one of his great ability, Ben Davies continues to keep his prominent position as the most popular of English tenors, and his present tour of England might be said to be one of the most successful he has undertaken in his own country. The London Daily Telegraph recently said of his singing: "The chief honors, as may be supposed, fell to Ben Davies, whose execution of his important part was vocally all that could be desired. It was warm, emotional singing, neither going beyond nor falling short of the point of perfection. Nothing could be better than the Welsh tenor's enunciation of the words. Every syllable was clear cut. Happily, the part of Ib suits him admirably, and in it he is a tower of strength." The Daily Express said: Ben Davies seemed to be singing better than ever.

The Sheffield Independent has the following to say: "Ben Davies' high vocal attainments and his variety of tone quality enabled him to do fullest justice to the part of Lohengrin."

The Echo recently said: "Ben Davies never sang better." In Yorkshire, where he was heard recently, the Daily Observer had the following to say: "Ben Davies was in superb voice."

To Present American Plays.

THE American Academy of Dramatic Arts will give its first public matinee this season this afternoon (November 22), at the Empire Theatre. Four new one act plays, by American writers, will be presented: "The Piper's Pay," by Margaret Cameron; "Images of the Mind," by Frederick Solger; "The Best Man Wins," by Anna Wynne, and "Tidings from Yorktown," by Stacey Hutchings.

Engagements for Jessie Shay.

JESSIE SHAY is engaged as the piano soloist for the concert by the Musicians' Protective Association, December 3, at Schwaben Hall, Brooklyn. December 14 the pianist is to play at a private musicale in New York. Miss Shay is to give a recital at Mendelssohn Hall, January 4, and she is to assist the Kaltenborn Quartet in the same hall, January 18.

MARIE HALL WINS FAVOR.

LINES culled from the criticisms in the New York daily papers on Marie Hall's debut at Carnegie Hall, Wednesday evening, November 8, will interest many readers.

The New York Herald said: "Few violinists have at once the remarkable powers of bowing and the wonderful finger facility which she displayed," while the New York Times quoted her as being fully mistress of most of the details of technic and being an extremely brilliant technical performer, one whose runs, scales, arpeggios, double stopping and harmonics was done with almost bewildering dash, security and brilliancy. The Sun said her playing of harmonics was masterly, while the Evening Mail said: "Her playing of the Tchaikowsky and Paganini concertos revealed broad appreciation and true interpretative ability. Her tone was large and penetrating, her sense of pitch accurate and her phrasing declared a genuine feeling for style. With all its strength, her playing had delicacy and a touch of the feminine wholly welcome; it was firm without roughness, forcible without brutality." The Evening Post said her technic was almost flawless and that "she resembled Kubelik in all the tricks of trade at the command of fiddlers. Her harmonics, particularly, are so clear and so smooth that the uninitiated might readily fancy these flageolet whistlings were as easy to produce as ordinary violin tones. Her tone is pure, full and agreeable always."

The New York World said that Miss Hall proved with it (the Tchaikowsky concerto) that her technical equipment is great, and that she is legitimately an artist who merits serious consideration. The Evening World remarked: "Miss Hall wins her first audience," and that the English girl shows the mettle of a true artist. Masterful already in the mechanics of her art, and full of feeling and expression that place her among the great interpreters of classic works. Here was no mere pet of royalty, no injudiciously exploited bit of precocity, but a violinist of a very high order."

The Daily News headed its article with the caption, "Marie Hall Scores a Success," and then continued: "Miss Hall's success last evening was decided in the first number (Tchaikowsky concerto). She played all four parts with masterly ability. At its conclusion she received an ovation from her audience. She evidenced that we were in the presence of a genius of technic and of a young woman who could also give language to the sentiment of the music which she illustrated and to which she gave such eloquent expression." The critic of the New York Tribune said: "To the pressure of Miss Hall's bow the strings gave quick and voluminous response. The tone was full, vibrant, more than meet for the ordinary requirements of virtuosi in volume and timbre. Very brilliant was her finger technic. Lucid, crisp, clearly articulated her enunciation of motive, phrase, period and melody; gratifying her taste."

The headline of the Morning Telegraph said: "Marie Hall Makes an American Conquest—English Violinist Rouses Her Audience to Great Enthusiasm," and then continues: "Miss Hall's great skill and almost uncanny powers of execution command amazement and admiration.

Her selections, the Tchaikowsky and Paganini concertos, were carefully chosen, so as to exhibit a facility, an agility and an accuracy and beauty of tone almost indescribable. Her playing roused the audience to the summit of concert hall enthusiasm." The New York American in its headline said: "Marie Hall Wins New York Favor," and continued: "Charms Crowd at Carnegie Hall. She played with splendor, with distinction, with a pathetic, tender grace. She was greatly successful."

This afternoon Miss Hall will give her first recital at Carnegie Hall, and the program will be the same as that announced in THE MUSICAL COURIER last week—the Bach sonata in E major, the Bruch concerto in G minor, and short pieces by Mozart, Couperin, Saint-Saëns and Növény.

Haarlem Philharmonic Musicales.

MEMBERS of the Haarlem Philharmonic Society opened their fifteenth season at the Waldorf-Astoria, Thursday morning of last week. Frieda Stender was the soloist and her fresh lyric soprano charmed the audience in French, German and English songs. In the first half of the program Miss Stender sang "Je ne Veux pas autre Chose," by Neidlinger; "Sérénade a Juanita," by Jouberti, and an aria from "Mignon." After the intermission Miss Stender's numbers were: "Bird Song," by Carrie Jacobs Bond, and "Ich Liebe Dich Allein," by Meyer. Edwin M. Shonert accompanied for the soprano. The Dannreuther Quartet gave the instrumental numbers.

Guests and members were ushered to their seats by an attractive quartet of young ladies—Miss Kane, Miss Best, Miss Middleton and Miss Pearsall.

The officers, board of directors and music committee for this year include:

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Thursday morning, December 14, is the date of the next musicale.

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CORINNE WIEST-ANTHONY, SOPRANO.

THE Philadelphia soprano, Corinne Wiest-Anthony, is popular, especially with societies in that region; she has appeared as soloist for the Treble Clef, "Mannerchor, Harmonie, Columbia, Manheim Glee, Turngemeinde, Schützenverein, Liederkrantz, Union Choral Society and St. Paul Choral Society, all of the Quaker City. The young artist is a pupil of Madame Pappenheim, and her voice is pure, sweet, high and strong, a range of three octaves, capable of both coloratura and dramatic song. Excellent musician, good student, fair to look upon, there is increased demand for her. She has sung in "Faust" (concert form), "Elijah," "St. Paul," "The Redemption," "Hymn of Praise," "The Messiah," "Stabat Mater," and smaller works, such as "The Rose Maiden," "Holy City," "Ruth," "Persian Garden," "Daisy Chain," Norris' "The Flight of the Eagle," "In Fairyland," &c. She holds two important



CORINNE WIEST-ANTHONY.

church positions, viz., soprano soloist, St. Paul's Presbyterian Church (third year) and of Temple Rodeph Shalom (four years).

The Arion Concert.

AT the Arion concert last Sunday evening, November 19, the chief soloists were Marie Hall, violinist, and Ada Chambers, soprano, and both artists covered themselves with glory and received enough applause to constitute a veritable ovation. Miss Hall played the Paganini concerto, and as her performance of that work was fully reviewed in THE MUSICAL COURIER on the occasion of her New York debut at Carnegie Hall, it is only necessary to say here that she revealed again all those tremendous feats of technic and graces of tone and interpretation which place her indubitably in the front rank of female violinists. In short pieces by Novacek and Bach ("Air" on the G string) Miss Hall's playing called forth cheers from the audience.

Miss Chambers sang Santuzza's aria from "Cavalleria Rusticana" and proved herself to be a singer of unusual vocal and musical gifts. Her voice is truly dramatic, and in its range, color and flexibility seems equal to any demand in the field of opera, concert or oratorio. Miss Chambers' delivery is instinct with vitality and intelligence, and she phrases and enunciates so smoothly that the text and music are given their fullest significance in her interpretation. Her singing was a real artistic pleasure, and the listeners left Miss Chambers in no doubt about their delight.

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"Messiah," December 28. Soloists: Mme. Macconda, Julian Walker. Other dates and soloists to be announced. Harry H. Barnhart, Musical Director, 1007 Elden Ave.; L. E. Behymer, Manager, Mason Opera House, Los Angeles, Cal.

The conductor of the Arion Chorus, Julius Lorenz, has brought his singers to a point of comparative perfection, and under his skillful guidance they gave the usual good account of themselves last Sunday. The main choral number on the program was Fritz Volbach's new "Troubadour," for chorus, orchestra and baritone solo, and the work made an excellent impression, helped as it was by the admirable performance. Three novelties were "Jung Volker," by Hegar; "Feldeinsamkeit," by Wendel, and "Pappelmäulchen," by Wohlgemuth, all à capella, and they were sung with fine spirit and dynamic finesse. The last named of the three songs made a decidedly comic appeal and had to be repeated. Gustave Weber's charming "Waldzauber" was another tribute to the efficiency of Lorenz and of his splendid singers.

Miss Eberhard Played Sonatas.

BEATRICE EBERHARD, a young and well schooled violinist, assisted by Carl Voelkner, pianist, opened a series of four sonata concerts at Mendelssohn Hall Saturday night of last week.

Admirers of Brahms seemed to be pleased with her scholarly interpretation of the sonata in A major, op. 100, all three movements of which she played from memory in a skillful and flawless style. Her playing of Max Reger's sonata in C major, op. 72, further showed her ability to master the details of such an intricate composition. Miss Eberhard's most pleasing work of the evening, however, was her warm, sympathetic execution of the Beethoven sonata in C minor, op. 300. Mr. Voelkner's work at the piano was highly creditable.

Asa Howard Geeding, Baritone.

ASA HOWARD GEEDING, the baritone soloist and teacher, has rapidly established himself since locating in New York three years ago, as his increasing engagements testify.

Besides having the directorship of the music in the Briarcliff Congregational Church, the choir largely made up of his pupils, Mr. Geeding is also at the head of the vocal department in the College of St. Elizabeth, of Convent, N. J., and holds a similar position in the Misses Tewkesbury's school for girls. Mr. Geeding's downtown studio is at 11 West Twenty-first street, where he is found on Mondays and Thursdays. His booklet, "Modern Vocalism," gives a condensed view of his ideas in singing, and is much sought for by prospective students.

Eugenia Wehrmann's Recital.

EUGENIA WEHRMANN, a young and talented pianist from New Orleans, gave a recital Tuesday night of last week at the Hotel Imperial. She played in the red salon before a highly cultured audience. The numbers included works by Bach, Beethoven, Schumann, Chopin, Mendelssohn, Saint-Saëns, Moszkowski and Liszt. Miss Wehrmann has studied abroad with Pugno and Moszkowski.

Success of a Pontius Song.

BERTHA LINCOLN HEUSTIS, the dramatic soprano, recently sang William H. Pontius' "Parting Rose" at an Innes Band concert in Orchestra Hall, Chicago. The band accompanied, using the composer's own orchestration. The song is dedicated to Marion Green, the basso cantante, who, during his two years' engagement with the Ovide Musin Concert Company, sang it on all of his programs.

Schenck Lecturing.

IN connection with his tour as conductor of the Savage Grand Opera, Elliott Schenck will give explanatory recitals in all of the chief cities. Recitals have already been arranged for him in Buffalo, Pittsburg and Washington. The chief subject will be Wagner's "Valkyrie," which has just made such a furore in Boston, under Mr. Schenck's leadership.

Stokovski Organ Recital.

LEOPOLD STOKOVSKI, the new organist and choir-master of St. Bartholomew's P. E. Church, gave an organ recital of three numbers immediately following the Sunday afternoon service. A large congregation remained to listen to his brilliant and musicianly playing of the "Coronation March," the cantilene from "Samson and Delilah" and the introduction to Act III from "Lohengrin." Mr. Stokovski has already made many warm friends in the short time of his stay with us.

RUSSIAN SYMPHONY CONCERT.**Raoul Pugno's Debut.**

SATURDAY evening, November 18, the Russian Symphony Society, conducted by Modest Altschuler, opened its third season at Carnegie Hall, and delighted a large and enthusiastic audience with the following program:

Fourth Symphony Tchaikowsky
Suite, The Snow Maiden Rimsky-Korsakoff
Concerto No. 2, in C, for piano Rachmaninoff
Overture, 1812 Tchaikowsky

Conductor Altschuler has brought his orchestra to a high pitch of achievement, and their playing was a great surprise to those who have not been watching the gradual development of this organization, from a band of enthusiastic young musicians, with more talent than training, into a well drilled, well ordered orchestra of the first rank. The players have lost none of their ardor, however, and it stands them in good stead when they interpret the Russian music to which they devote their concerts. The Tchaikowsky symphony was read with the right spirit in the livelier episodes, with tender pathos in the slow movement, and with characteristic Russian "bite" in the strenuous, exciting finale. The famous pizzicato ostinato section resolved itself into a bravura performance of the highest order. Rimsky-Korsakoff, the fertile, always says something interesting when he speaks through the medium of the orchestra, and his "Snow Maiden" suite is no exception in that regard. The music is melodious and graceful, and in every measure reveals the skill and rich fancy of Rimsky-Korsakoff, as one of the best living orchestrators. A resounding performance of the "1812" overture closed the concert, and was rewarded with tumultuous applause, in which the conductor and his men were entitled to share and share alike.

Raoul Pugno, the popular French pianist, was given a rousing reception when he stepped on the platform, and after his performance of the interesting new Rachmaninoff concerto, the plaudits of the listeners turned to cheers and ringing shouts of "bravo!" Pugno deserved his success, for he was in splendid form, and again revealed all those eminent qualities of pianism and of musicianship which established him here as a popular favorite on his previous visits. His style is as suave and ingratiating as ever, but his scale of dynamics by no means lacks the forceful note, as he proved in those parts of the Rachmaninoff work which call for dramatic accents. Pugno has a beautiful tone, capable of every range of emotional expression, and noble in quality and timbre. His technic is admirably complete in all those essentials which custom has caused us to look for in the great pianists of our day. To sum up, Pugno represents the mature artist in whom all the intellectual, emotional, and musical forces are balanced in proper proportion, and who makes his artistic appeal in the most refined and legitimate manner.

The Rachmaninoff concerto is symphonic in character, well worked out in both the piano part and its orchestral background, and while supplied with sufficient melodic material, does not attempt merely to please the ear by pleasant tunes and picturesque technics. Rachmaninoff is a composer of serious tendencies, and this concerto in C reveals sound musical knowledge and decided inventive talent. It will hardly become popular with the public, but that fact by no means lessens the value and the real importance of the work.

The concert grand played by Pugno was a Baldwin, the kind he selects for his American tours, and it lent him most admirable support, enabling him to give complete expression to each and every phase of his deliverances, to every dynamic feature of his work, and to all lights and shades of the performance.

Margaret Goetz's November engagements are as follows: New York recitals and concerts, November 3, 6, 9. Board of Education series; Brooklyn Institute, November 13; New York Philharmonic Club, at the Waldorf, November 18; Cleveland, November 20; McDonald Club, Conneaut, November 21; Buffalo Saengerbund, November 24, and Board of Education, New York, November 26. In December Miss Goetz will sing in oratorio and recitals in Chicago, Aurora, Ill., Parker's "Hora Novissima" and Bach's Christmas oratorio. She will give a recital in Valparaiso (Ind.) University and other Western cities.

McCall Lanham, the baritone, is making a successful concert tour through Tennessee and Texas.

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Hugo Heermann East Again.

HUGO HEERMANN and his son, Emil, returned to New York City Monday last, after his enormously successful tours in Australia and on the Pacific Coast, the former during July, August and part of September, and the latter in October. On his way East from the Pacific Coast, Heermann and his talented son gave recitals in Chicago and Lincoln, Neb., while Hugo Heermann opened the season of the Minneapolis Symphony Orchestra. Next week, November 24 and 25, Heermann is to be the soloist with the Boston Symphony Orchestra in Boston, and the following week, December 1 and 2, he will play with the Philadelphia Orchestra recitals with his son, which are to be given in several cities during this time, and he will be given a short Western trip on December 6, winding up

with the Chicago Orchestra in the middle of the month, after which he will return to Europe.

The following lines are from a Lincoln, Neb., paper:

Say, friend, did you hear Hugo Heermann play?
I did, and, having heard him, want to say
That when I leave this tenement 'of dust
To find a home up yonder with the just;
When all the scenes of earth shall pale and fade,
If I can hear such music as he made;
If I may hear beyond this vale of sin
The tones that came from Heermann's violin,
I shall forget, in that sublimer sphere,
To sorrow for my own misdeeds down here.
Remenyi's playing was almost sublime,
I heard Camilla Urso in her time,
And had my ever listening ears filled full
Of harmony of sound by Ole Bull.
All the great masters from across the sea

Have cast their cloaks of music over me,
But Heermann's wondrous garment fits the best—
His name, Ben-Adhem-like, leads all the rest.

The "Valkyrie" in English.

WAGNER'S opera, "The Valkyrie," as interpreted by Henry W. Savage's English Grand Opera Company, is proving to be one of the sensational features in its repertory this season, and the approval of Boston music lovers bespeaks the wisdom of its production at this time. In addition to its admirable lyric rendition the mystic atmosphere has been exquisitely preserved, and its pictorial adornment, a replica of the Bayreuth presentation, stamps it as one of the most pretentious stage pictures ever seen on the lyric stage, even vying with Mr. Savage's last year's production of "Parsifal."

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